

ART NEWS

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25 CENTS



SPECIAL ISSUE FOR THE
NATIONAL GALLERY OF ART

The Italian Renaissance Masters

Published by The Art Foundation, Inc.

MARCH 15-31, 1941

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MARCH 15-31, 1941

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New York

ART NEWS

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MARCH 15-31, 1941

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EDITOR'S LETTERS

SIR:

I have just looked over the new ART NEWS with its new content and its new dress, and I cannot refrain from immediately extending to you my highest compliments upon the great improvement you have made in the publication. To me this is the culmination of many betterments which you have made in the past. You have hit upon a very happy format and the color reproductions are indeed splendid.

We are most happy to have a small part in this number in the inclusion of an article by our Annual Professor, José Gudiol.

May you meet with all the success which you so richly deserve.

Yours, etc.,

Toledo BLAKE-MORE GODWIN
Director, Toledo Museum
of Art

SIR:

Don't think that you are going to suffer from a plague of letters from me every time an ART NEWS comes out.

I can't resist, however, giving at least one cheer for your editorial in the current issue. It is not only packed full of solid good sense but makes amusing reading as well. My compliments to you upon your stand.

Yours, etc.,

Toledo BLAKE-MORE GODWIN
Director, Toledo Museum
of Art

SIR:

May I congratulate you on the very impressive way the thing [article on "The Portrait: Milestones of 45 Centuries" in ART NEWS for March 1] is done. A few big illustrations like this tell the story much better than scores of less impressive ones. You will be glad to know that the Exhibition seems to be making a hit.

Yours, etc.,

Boston G. H. EDGEELL
Director, Museum of Fine Arts

SIR:

Congratulations on the new lease of life that has come to your magazine. In general the new number is full of achievement and promise. I wish you luck.

Yours, etc.,

ROYAL CORTISSOZ

The Ingres print is a coup by itself.
New York

SIR:

I enjoyed reading your article on me and liked it extremely well. I think that your writing is excellent and penetrating, quite to the point. There isn't anything to which I would object seriously and that's rather unusual to me. There are a few very unimportant inaccuracies or confusions which I am going to point out to you much more as a matter of routine than because I am annoyed by them.

What I liked less in the whole article was the title and sub-title: "Baroque Boy" sounded somehow too frivolous in many respects to me—since long I have outgrown the age when I could be called a boy and the emphasis on the

Baroque rejects me out of the class of the serious modern painters (in which I do hope I really belong) into a society of Oliver Messeliana (as you call it), where too many phony artists and patrons join in completely stupid and tasteless rites for a distorted and bastardized Baroque all of their own. Then there are also all of those who see in me nothing but the dependence from the old masters and qualify me as a person not fit to live in the present time. And the addition of "Russo-Franco-Neo-Romantic" is really a bit too internationally glamorous for the seriousness you noted in me.

Yours, etc.,

EUGENE BERMAN

New York

[Our apologies to Mr. Berman for the inaccuracies noted and for an admittedly frivolous title. In choosing it ART NEWS assumed that its readers would not take either "Baroque" or "Boy" literally and that, by a lighter approach to Mr. Berman's indeed "serious" work, it might interest a vastly larger audience in the exhibition—a form of presentation which it feels is the function of the practical art magazine.]

SIR:

Mr. Austin has asked me to write and tell you how very much he enjoyed your article on Berman in the last ART NEWS. He also thought you might be interested in the catalogue of an exhibition including Berman's work held here in 1931, and preceded by a similar show at a New York dealer's.

Yours, etc.,

MARY ALICE THOMAS
Sec'y to the Director, Wadsworth
Atheneum

Hartford

SIR:

It is a pleasure to open the pages of your new number. There has been so vital a need for such a publication to which Dr. Frankfurter's editorial points.

Yours, etc.,

MABEL LACHAISE
(Mrs. Gaston Lachaise)

New York

SIR:

The current issue of ART NEWS is certainly most interesting and I am sure the art world will appreciate your efforts in putting forth such a grand publication.

We wish you all the success that is due you for this renewed effort, and are doing our part in spreading the news.

Yours, etc.,

ARTHUR SCHWIEDER PAINTING
GROUP

New York

SIR:

I've just read through the issue of your new ART NEWS and I got such pleasure from it that I wanted to tell you—all this is an impulse—because the issue is really so grand.

Yours, etc.,

MARGIT VARGA

New York

Life Magazine

MARCH 15-31, 1941

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The National Gallery's Building

ITS ARCHITECTURE dictated by a combination of the donor's taste and the Classical tradition of L'Enfant's original plan for the City of Washington, the great National Gallery edifice, erected at a cost of fifteen million dollars, which is the gift of Andrew W. Mellon, is of interest here functionally rather than as an exterior monument. It is certainly the most luxurious art museum, and, with its gross main floor area of 179,000 square feet providing space for nearly one hundred separate galleries, it is one of the most commodious. The design was the conception of John Russell Pope whose death in 1937, shortly after the ground-breaking ceremonies, followed that of Mr. Mellon by less than twenty-four hours. Pope's associates, Otto R. Eggers and Daniel Paul Higgins, completed the job.

For those interested primarily in the treasures of the collections, however, the rich walls, heroic columns, and vast doorways assume their proper place as backgrounds which enhance, rather than distract attention from, the exhibits. Only the great rotunda, reproducing in sumptuous materials the scale as well as the plan of the Roman Pantheon, is so magnificent that the experience of viewing it for its architectural self is not easily forgotten.

The vast horizontal area has permitted a completely chronological arrangement by schools with the spectator naturally following it from one gallery into the next, although this customarily tedious and tiring museum progress is agreeably interrupted by two beautiful garden courts and two main foyers only decoratively installed.

Problems presented by vastness of scale (the Gallery covers more ground than the Capitol), have been solved by the reduction of each room to agreeable proportions: the great height of the sky-lit painting galleries on the upper floor, for example, has been cut by the placing of cornices and by varied



treatment of the walls. Plaster with a travertine trim, recalling quattrocento architecture, furnished an appropriate setting for early Italian paintings, while later Italian masterpieces are shown against suitably splendid brocades. Dutch and Flemish galleries are oak paneled, and the French, Spanish, and eighteenth century British pictures are hung on tinted, paneled walls. But the space has not been apportioned to meet only current needs: the partitions are all non-bearing walls and even the moldings can be changed at will to conform to the sizes of the pictures.

If the architectural style is traditional, the mechanical equipment, including complete air-conditioning and sound-proofing, is the result of the most exhaustive modern research. The lighting is ideal. Actual measurement shows that the desirable diffused daylight is adequate most of the time, and this is supplemented by artificial sources flexible in volume, color, and direction. The illumination of each object was considered separately and is maintained consistently, by a combination of day and artificial light, regardless of sun, season or weather.

IN HARMONY WITH THE ORIGINAL EARLY XIX CENTURY PLAN of Washington, Pope's design for the National Gallery is Neo-Classical in inspiration. The Ionic colonnade of the principal entrance (below) is impressive in scale; the great rotunda (above) is inspired by the Roman Pantheon whose size and plan it echoes.



MARCH 15-31, 1941

KNOEDLER



VAN GOGH: Madame Roulin and Her Baby

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EDITORIAL: OUR NATIONAL GALLERY

THAT the first great art collection truly to belong to the nation should be inaugurated at this particular moment of American history is surely a fateful coincidence. The gravest international crisis in the life of our country might not, at first thought, seem a propitious time to open such a monument to the fine arts of peace. Yet what this is, in fact, is a vigorous proof of national maturity that gives welcome comfort alongside the guns and powder which are today's guarantee that these things of peace will still belong to us tomorrow.

Other great nations' National Galleries have each always meant more than just another museum, standing somehow for the best in the national spirit. To the United States, where even just another museum is a considerable event, the idea of a National Gallery should be as much and more. It should mean there is laid down a national standard in the nation's capital to measure the matters of the spirit as well as those of Interstate Commerce and Internal Revenue. It should mean a certain dignity for art in the national life—not that art has ever needed it, but the national life has, and sorely, too.

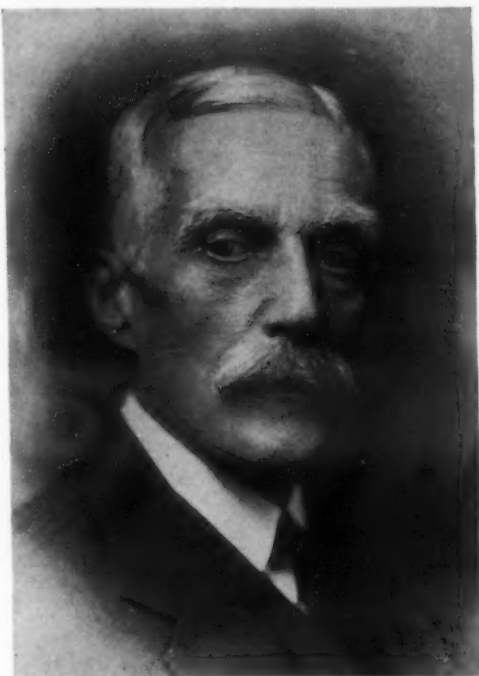
The poetic justice that Mr. Mellon's foundation of the Gallery should just now be bearing first fruit is an encouraging augury of future national fortunes. It is doubly so because the original idea of the founder, as well as his gift to start the Gallery on its way, has already received indispensable furtherance through the generosity of Mr. Kress, whose works of art today join those of the Mellon Collection. For the Kress gift two years ago was the first stimulus toward further donations giving the Gallery an American rather than a personal character, and it merits special honor because the donor has parted with his treasures during his lifetime to enhance the new museum for its opening. His example has already been followed by the bequest of Mr. Joseph E. Widener of his great collection now housed near Philadelphia, at some unstated date to be placed in galleries already provided in Washington. And there are reports of other gifts, of importance qualitatively, even though not so huge in scale.

From this initial basis, the Gallery's trustees can draw the one essential lesson for the future: that quality alone must ever be the

first requirement for any addition to the gallery by gift or purchase. No exigency of the moment, no personal pressure, no surge of vanity however well accompanied, no sheer impressiveness of quantity, nor any cause other than artistic excellence must ever be allowed to obscure the function of preserving the classics which validates the concept of the Gallery.

That, as the formula for the Gallery's growth, can attain something far more vital than the conventional museum in the national life. Administered with an active educational program, it is sure to be an impetus for the people generally as for artists specifically. It can, for one thing, nourish the arid cultural ground of the nation's capital—remedying the curious fact that Washington has always been a sort of abstract city where leaders gather to make and administer laws

remote from the learned things that loom large in the life of the people. Occasional meditation with Giotto or Rembrandt cannot but enlarge the humanities of any judge or senator. Nor will it do less for artists—which is perhaps most important of all. Apart from the pure pleasure it can give the layman, the National Gallery has its final function in education and inspiration for the artist. Given the present as a yardstick for the future, living American art will be immeasurably richer and nearer fulfilment for this national proof of the classic endurance of all art beyond its own transience. A.M.F.



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FOUNDER AND PERPETUATOR of the National Gallery of Art: Andrew William Mellon and Samuel Henry Kress.



This is the first of three issues on the National Gallery. It deals with the Italian Renaissance paintings of the Kress and Mellon Collections, the most fully developed section of the Gallery, and only briefly touching on the sculpture which will be more fully described in the July issue. The latter will also contain an article on the conditioning and preservation of the pictures in the Gallery by Stephen S. Pichetto, its Consultant Restorer. The June issue will also be a National Gallery special number, with the following articles on the paintings of the American school, by James W. Lane; on the Flemish and Dutch primitives and seventeenth century paintings; and on the British, French, Spanish, and Italian paintings of the seventeenth and eighteenth centuries, by Edgar Wind.

THE ART NEWS OF AMERICA

Death of Gutzon Borglum, Sculptor of Mountains

A SCULPTOR on a heroic scale was Gutzon Borglum who, as the author of the great stone heads begun fourteen years ago on Mount Rushmore, needs no identification to the public. Borglum's death on March 6 ended a tumultuous career which ranged from challenging nature with drill and dynamite to fighting lawsuits in connection with the scheme to carve the most gigantic sculpture

of all time. It is understood that the Rushmore project will be carried out under the direction of the artist's son. Borglum's other undertakings included sculpture in the Cathedral of St. John the Divine, the Sheridan equestrian statue in Washington and many others.

Syracuse Artists Annual at the Museum

FOR the fifteenth time the Associated Artists of Syracuse varnished their pictures on March 5 and opened the

Museum of Fine Arts doors to the public. Out of an original twenty, nearly a hundred members were out in force for the occasion. Two hundred and sixty-five artists living within twenty-five miles of Syracuse sent in work. One hundred and thirty-one entries were judged acceptable. Winner of first prize in oils was Edmund Quincy, a Boston painter who has shown more in Paris than here. His *Marcellus Moorish* would seem a sardonic study of an architectural curiosity were the painting not so rich and full of intent. The spectator ends by becoming almost as attached to the spindly neo-palazzo as the artist evidently was.

Pearls of No Price: Free Art Courses

PHILADELPHIA citizens need only the will to learn, and not even very much of that. The way costs nothing and is at anyone's disposal for the Museum believes in free art education and is willing to make it easy. Throughout the spring semester it is offering a series of special events for both adults and children which include weekly discussions of the museum's collections, lectures on techniques, on the arts of Orient and Occident. The history of watchmaking, evolution of the chest and

(Continued on page 48)



NATIONAL GALLERY OF ART (MELLON COLLECTION)

PREVIEW OF THE SCULPTURE: AGOSTINO DI DUCCIO'S magnificent marble relief of the "Madonna and Child," executed 1460-70, and the four great Renaissance sculptures on the following pages are reproduced here for the sake of

unity with the Italian paintings, but will be described in detail, together with the other sculpture, in an issue in the near future. This Agostino, formerly in the Pierpont Morgan Collection, is the only important one in America.

On the Italian Renaissance Painters in the National Gallery

BY ALFRED M. FRANKFURTER

THERE is better than ample reason to devote a special number of this magazine exclusively to the Italian Renaissance paintings of the new National Gallery. Apart from their chronological precedence (for there will be future special issues on the later schools of other nationalities and on the Baroque Italians) the galleries of Italian fourteenth, fifteenth and sixteenth century art in Washington not only are numerically the most important, they will bear comparison in the same field with any museum in the world. One day, it is to be hoped and can be foreseen, the other schools—some now already rich in variety and quality if not in completeness—will be as fully represented.

Meanwhile it is enough to contemplate joyfully the newly acquired wealth of the nation in the painting and sculpture through which modern Western art was born. Renaissance Italy, as the cradle of all art that has followed upon it, is to be seen in the National Gallery as never before in America. Nearly five hundred pictures illustrate the base of modern painting from its inception in the Proto-Renaissance, through each broadening upon broadening by the great innovators, up to its entrance into the Baroque at the time when Italian art was inspiring where not forming all the painters of Europe, from Seville to Augsburg, from Utrecht to Innsbruck. And they illustrate that tradition not in terms of the conventional documents whose chief virtue is their date of origin, but with the frequent force of masterworks by the greatest personalities, interspersed with aesthetically rather than historically valid products of contemporaries.

These are no mere ceremonial generalities. Only the Uffizi and the London National Gallery, in their peacetime order, could surpass, among aggregations of Italian painting, the thrilling experience of the youth of the world's paintings which the spectator can get from the Gallery in Washington. For this he will be indebted to the taste and generosity both of the founder of the Gallery, in whose collection Italian painting played a dominant part, and of the man whose munificent gift of nearly four hundred Italian paintings and sculptures has given the entire Gallery an aesthetic unity that it might otherwise have taken many decades to acquire. Mr. Mellon was fortunate and wise enough to secure some of the Italian jewels of the Hermitage when they came into the market more than ten years ago, and subsequently other important Renaissance paintings. Mr. Kress carefully built up a unique collection concentrating on the Italian masters, that was called, two years past, the most important private group in the field ever assembled.

The combined total is now there for all to see. It will prove, I am convinced, that we have been indulging ourselves in fantasy when we have doubted the "popularity" of early Italian art, that it is but a matter of quality to awaken the public interest. The most incredibly popular exhibitions I have ever seen were the Italian show in Paris in 1935 and the 1939-40 American tour of Italian masterpieces from Italian museums originally lent to the San Francisco World's Fair. Both drew countless and tireless and endless crowds, comparable



KRESS COLLECTION

GIOTTESQUE SCULPTURE: Marble relief by Tino da Camaino, made probably in Naples about 1330-35. About seventeen inches high, it must have surmounted a tomb and its background was once filled in with mosaic.

DONATELLO: "ST. JOHN THE BAPTIST," detail from the life-size terracotta bust executed by the greatest Florentine sculptor about 1440, in the period of his most pronounced realism.

MELLON COLLECTION





KRESS COLLECTION (LOAN)

VERROCCHIO: "DAVID," terracotta statue probably slightly later than the famous bronze in the Uffizi of about 1478, to which it is closely related.

only to such artistic favorites of the public as Toscanini and Flagstad. The National Gallery's Italian rooms of the Kress and Mellon Collections, it is safe to say, will do something very similar.

To mention this whole question of popular taste may seem unorthodox in this place, but I submit that in the case of a National Gallery the relation of pictures to the people who own them is vastly more important than that to scholars and critics. If it needs the Ninth Symphony and *Tristan* to get people to know Beethoven and Wagner, the same procedure will apply to Giotto and Botticelli and Giorgione. Only thus is the great interpretive duty of the National Gallery made clear. To overlook it here for the sake of a conventional critical review would be to neglect a signal opportunity for connoisseurship to prove itself a vital force.

Naturally within the compass of such a topical review as this there is not space for exhaustive analysis. These pages are intended as a compact and necessarily condensed survey whose weight rests chiefly on the illustrations. It seems logical to tell as much as possible of pictures in pictures when that facility is available, hence the arrangement which follows. The Gallery's important landmarks of each of the local schools of Italian painting, thus subdivided, fill the next five pages as an index to the larger illustrations in color and black-and-white that follow—implying no distinction as to quality but only a choice for larger reproduction of pictures more photogenic or less familiar. This text is an informal complementary discussion to be expanded in the future by more concise individual essays on various schools. The sculp-

ture, moreover, is very fragmentarily illustrated here—because it would have given a disproportionate view to have omitted it entirely from this initial number—and it will be the subject of another article.

News that demands special notice prior to an orderly tour of the galleries is that of the loan by Mr. Kress to the Gallery of forty-two paintings and twenty-two pieces of sculpture in addition to his original gift. Among these are masterpieces which will contribute greatly to rounding out the Italian painting galleries and also to those of sculpture. The paintings, all Italian, include the famous Raphael *Portrait of Bindo Altoviti* (reproduced, page 29) until a few years ago in the Alte Pinakothek in Munich from which it is said to have been exchanged for a German portrait; a monumental *Annunciation* by Fra Filippo Lippi painted for the Palazzo Vecchio in Florence; a superb altarpiece-lunette of the *Coronation of the Virgin* by Flippino Lippi; a large altar signed by the rare Raffaele dei Carli; a large Botticelli tondo of the *Madonna and Child* from the artist's late period; important works by Bernardo Daddi, Giovanni Bellini, Pietro Lorenzetti, Lorenzo Monaco, and an anonymous Central Italian thirteenth century master.

Among the Italian sculptures are two illustrated on this page: Verrocchio's terracotta *David*, formerly in the Gustave Dreyfus Collection, and the superb bronze of one of the finest seventeenth century sculptures by the greatest sculptor-architect of the Baroque, Lorenzo Bernini's *Louis XIV*. There is also an exquisite Rossellino *Young St. John the Baptist* marble bust from the Church of San Francesco dei Vanchettoni in Florence. Other sculptures, formerly in the Clarence Mackay Collection, are works of Benedetto da Maiano, Mino da Fiesole and the Pollaiuolo. From the Gustave Dreyfus Collection, which thus has passed almost entirely into the National Gallery, are works by Matteo Civitale, Donatello, Rossellino, and Amadeo; and there is also a famous terracotta *St. John* by Donatello, and other works by Mino, Civitale, Pietro Lombardo, Vittoria and Leoni.

Finally, Mr. Kress has loaned two French sculptures of the sixteenth and seventeenth centuries: an *Allegory of Victory* by Germain Pilon and a superb marble bust by Antoine Coysevox; and two others by the

(Continued on page 47)

CULMINATING GENIUS of Italian sculpture, Lorenzo Bernini is unrepresented in large scale in America except for this bronze version of his famous "Louis XIV."

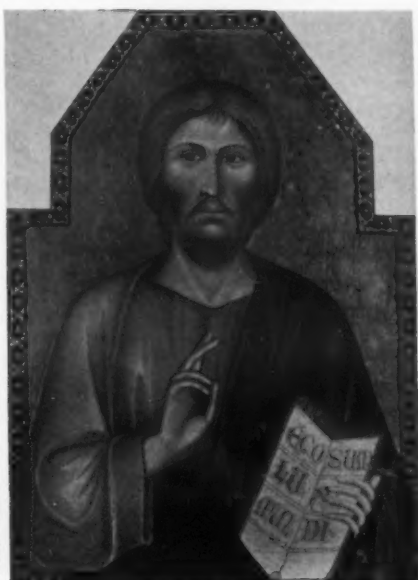
KRESS COLLECTION (LOAN)



The National Gallery: FLORENTINE MASTER WORKS 1200-1530



CENTRAL ITALIAN: A "Madonna and Child," XIII century. Tuscan beginnings in a Byzantine picture. (K)



CIMABUE: "Christ," ca. 1272. Working still within the limits of Byzantine form, Cimabue makes his figures more simple and imposing. (M)



GIOTTO: "Madonna and Child," ca. 1320. The precursor: careful observation, concisely stated in terms of mass, make him more convincing than Cimabue. (K)



MASACCIO: "Head of a Man," ca. 1425. Realism and the stressing of light and shade in place of line characterize this dominating master of the early quattrocento. (M)



FRA ANGELICO: "Madonna of Humility," 1430-40. In gem-tones, Masaccio's realism is combined with delicate Gothic mysticism of an earlier period. His work is reverent, gentle, and solid. (M)



FRA FILIPPO LIPPI: "Madonna and Child," 1435-50. Gayer and more human than Fra Angelico, from whom he derives, Fra Filippo glorifies young Florentines. (K)



BOTTICELLI: "Corsini Madonna," ca. 1470. By the master of sophisticated reveries: sound structure underlies the calligraphy of this great pupil of Fra Filippo. (M)



FILIPPINO LIPPI: "Tobias," 1475-80. Full-toned color first appears in the work of this pupil of Botticelli whose narrative compositions are peopled by elegant figures. (K)



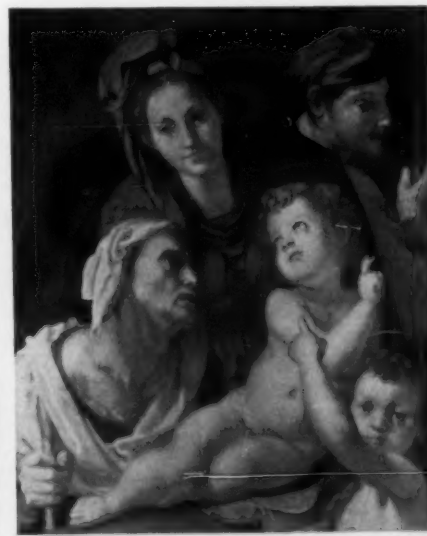
VERROCCHIO: "Madonna and Child," ca. 1470. Firmly painted from a sculptor's point of view by the teacher of Leonardo. (K)



RAPHAEL: "Cowper-Niccolini Madonna," 1508. Sweet perfection of the High Renaissance in an early work. (M)



PIERO DI COSIMO: "Allegory," ca. 1510. Such secular paintings as these reflect Florentine Humanism in their Classical subject matter. (K)



PONTORMO: "Holy Family," 1525-30. Like a high relief, it reveals the impact of Michelangelo's monumental compositions upon later Florentine painting. (K)

(K)—KRESS COLLECTION
(M)—MELLON COLLECTION

SIENESE MASTERWORKS 1300-1510



DUCCIO: "Calling of the Apostles Peter and Andrew," 1308-11, (above). From the great altarpiece made for the Cathedral of Siena. Stressing grace and line rather than monumentality, Duccio rejuvenates the Byzantine formula instead of overthrowing it as did his Florentine contemporaries. (K)

SIMONE MARTINI: "Angel of the Annunciation," ca. 1333, (above, center). Affected by Giotto, this pupil of Duccio achieves a poignant pathos in his lavish, exquisitely linear style. (K)

LUCCA DI TOMME: "Madonna and Child," ca. 1360, (above, right). Both massive and mannered, Lucca echoes the imposing narrative frescoes of the Lorenzetti. (K)

SASSETTA: "Madonna and Child," 1436, (left). Sienese painting, unaffected by Masaccio's realism, is much the same in the fifteenth as in the fourteenth century. A hundred years later, Sassetta's is still a tender survival of Simone Martini's manner. (K)

GIOVANNI DI PAOLO: "Annunciation," 1445-53, (bottom, left). In bright colors this individualist astonishingly combines the sophisticated and the archaic by well-considered borrowings from contemporary and older artists, woven into a charming whole. (K)

MATTEO DI GIOVANNI: "Madonna and Child," 1470-75, (below, center). Less a lyric poet than Sassetta whose tradition he continues, Matteo introduces the influence of Piero della Francesca. (M)

NEROCCIO DE' LANDI: "Claudia Quintia," 1495-1500, (right). Ultimate refinement at the end of an epoch: modeling in light tones, this painter-sculptor adds Renaissance architectural motifs to the traditional Sienese manner. (M)

GIROLAMO DI BENVENUTO: "Young Woman," ca. 1510, (below, right). New solidity in a new era with the introduction of Florentine influence. Girolamo, however, remains a restrained Sienese mannerist. (K)



UMBRIAN MASTERWORKS 1345-1500



BARONZIO: "Baptism," 1345. Giotto's figure style and psychological intensity modified by a Riminese master whose interpretations are economical and moving. (K)



GENTILE DA FABRIANO: "Madonna and Child," ca. 1420. Master of sentiment and lavish splendor. (K)



PIERO DELLA FRANCESCA FOLLOWER: "Madonna," ca. 1480. Decoratively elaborate. (K)



SIGNORELLI: "Birth of St. John the Baptist," 1500-1515. A contributor to Florentine monumentality, this great pupil of Piero della Francesca is a superb draftsman. (K)



PINTORICCHIO: "Portrait of a Young Man," 1490-95. By a sensitive narrator, the landscape is typically Umbrian. (K)



PERUGINO: "Madonna and Child," ca. 1500. Lyricism and aloofness mark simple compositions, lovely vistas. (K)



SIMONE DEI CROCIFISSI: "St. Jerome." Individualism in a late XIV century Bolognese. (K)



FRANCESCO FRANCA: "Madonna and Child," 1510-15. Peruginesque placidity in Bologna, dark and haunting. (K)

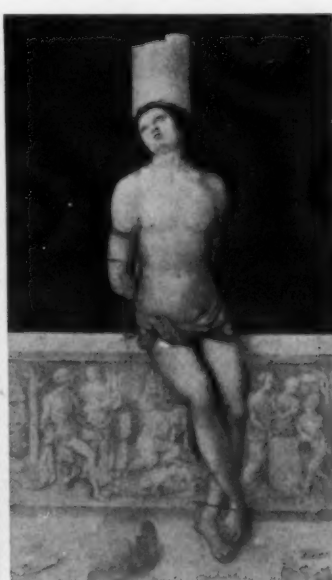
BOLOGNESE-FERRARESE 1350-1540



COSSA: "St. Lucy," 1465. By a painter of solid figures whose powerful force is dynamically self-contained. (K)



ERCOLE ROBERTI: "Giovanni II Bentivoglio," 1480. Strong statement by a subtler draftsman than Cossa. (K)



AMICO ASPERTINI: "St. Sebastian," 1505. Florentine, Venetian elements in Ferrara. (K)



DOSSO DOSSI: "The Standard Bearer," ca. 1540. Presaging the later Baroque, Dossi is a literary romantic. (K)

MILANESE AND NORTH ITALIAN MASTERWORKS 1460-1580



FOPPA: "St. Christopher," 1462. Milanese painting before Leonardo is influenced by Gothic sculpture and Florentine massiveness. (K)



BORGOGNONE: "Madonna and Child," 1490. Sweetened and static, the primitive piety of Lombard Gothic is enriched by Leonardesque elements. (K)



AMBROGIO DE' PREDIS: "Madonna and Child," ca. 1505. This most subtle follower of Leonardo uses precise details in his spacious compositions. (K)



SODOMA: "Leda," 1505-10. The theme of Leonardo's lost picture is repeated by a pupil who later worked at Siena. (K)



LUINI: "Lady," ca. 1515. Milanese portraiture in which the quizzical smile recalls that of "Mona Lisa" and other work by Leonardo. (M)



GIANPIETRINO: "Lady as Magdalena," 1510. Massive drapery treated broadly by the most monumental of Leonardo's followers. (K)



CORREGGIO: "Young Girl," ca. 1513. By the accomplished colorist who later mastered the Baroque, Leonardo influence is seen in this painting. (K)



BEDOLI-MAZZOLA: "Portrait of a Monk," ca. 1550. Leonardo's emotionalism and Michelangelo's breadth reflected in a North Italian portrait. (K)



MORETTO DA BRESCIA: "Lady in White," ca. 1540. By a painter who, in strong, formal, and broadly composed portraits, presents Venetian style in a simplified translation. (K)



G. B. MORONI: "Gentleman in Adoration before the Madonna," 1560. As in other works by this master, there is a curious amalgamation of Gothic survivals and the emergent Baroque. (K)



BAROCCIO: "Quintilia Fischieri," 1580. Leonardo's modeling found in the work of a Roman painter who antedated the Impressionists in the use of blue shadows. (K)

VENETIAN MASTERWORKS 1370-1580



LORENZO VENEZIANO: "Madonna and Child," ca. 1370. The meeting of Giotto's influence with Byzantine survivals in Venice. (K)



CRIVELLI: "Madonna and Child," 1480-82. Tense, metallic, and bright in tone, Crivelli's traditional arrangements have subtle and emotional mysticism. (K)



JACOPO BELLINI: "Profile of a Boy," 1450-60. Firm, simple, and linear, the picture shows Jacopo's careful study of form and his knowledge of Florentine developments. (K)



GIOVANNI BELLINI: "A Young Man in Red," 1475-1500. In contrast to the linearity of his father's painting, this portrait exists in space and foretells the later Venetians. (M)



MANTEGNA SCHOOL: "Triumph of Death," ca. 1500. Pageantry elaborated with poetry, precision and archaeological research. A link between Florence and Venice, Mantegna studied Roman sculpture and taught the Bellini much about broad landscape and solid figure painting. (K)



GIOVANNI BELLINI: "Madonna and Child," ca. 1500. A vast landscape, more softly brushed and atmospheric than Mantegna's, is employed as a background for a vital, gracious, and harmoniously colored figure. (K)



CARPACCIO: "Lady Reading," ca. 1500. Crisper than Giovanni Bellini who inspired him, this picture by Venice's most noted story-teller is brilliant and solid in color. (K)



GIORGIONE-TITIAN: "Gentleman," ca. 1510. Begun by Giorgione with his most sensitive approach, it was finished in Titian's broader style. Its psychology and monumentality make it a landmark of Venetian art. (K)



TINTORETTO: "Apollo and Marsyas," 1570-80. An intimate Classical theme by the great muralist. The impressionistic brushwork of the later Venetians was used to indicate rather than to outline the forms. The color is dark, and the modeling is executed in bold lights. (K)



VERONESE: "Baptism," ca. 1587-88. The importance of the subject is made subservient to the grandeur of the composition as a whole. The mood is carried out by a system of subtly graded colors which include the rich sky and verdant trees in the general scheme. (K)



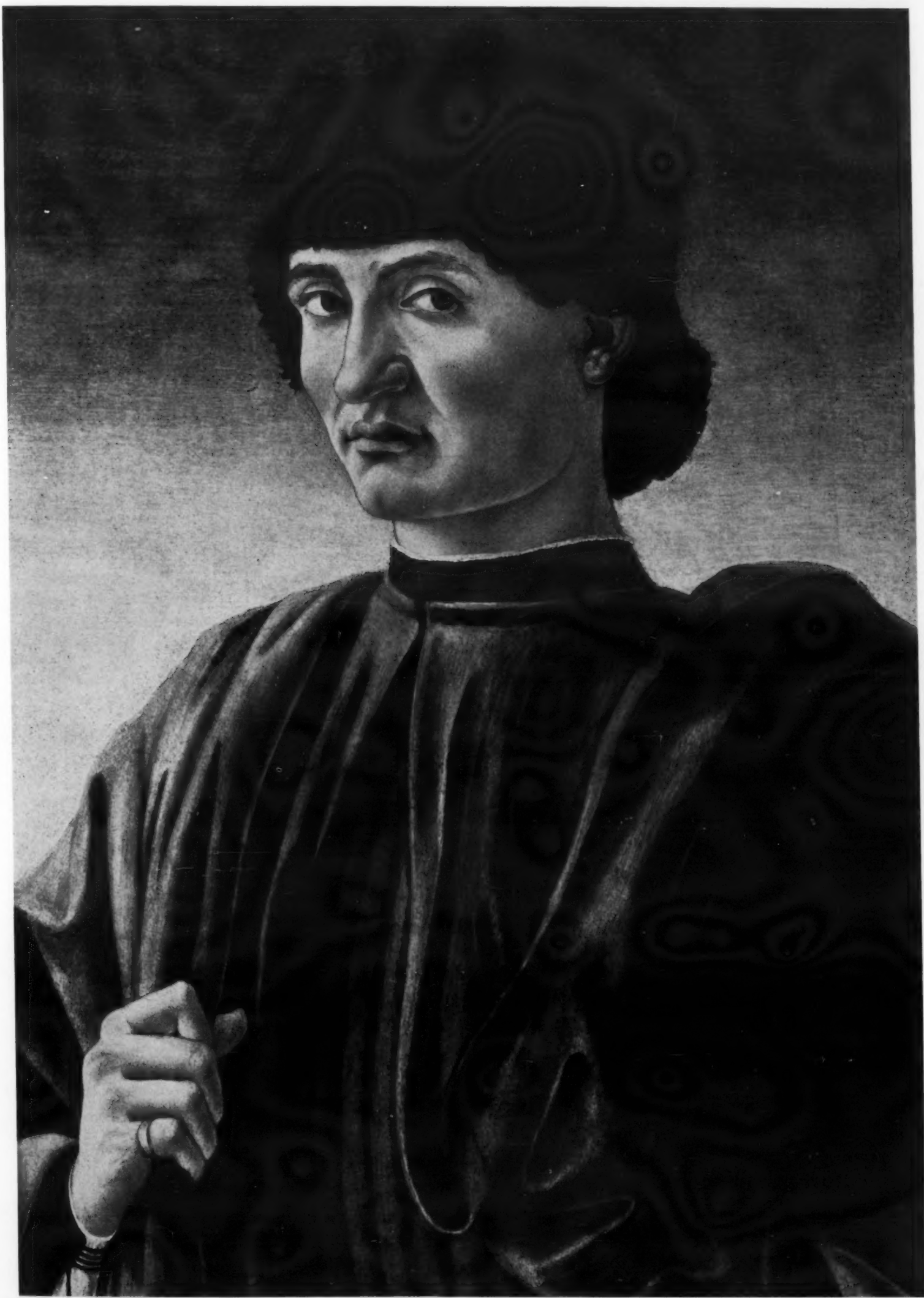
KRESS COLLECTION

FLORENTINE FEELING FOR FORM: details from Giotto's "Madonna and Child," circa 1320 (above; illustrated in full on page 15), and from Masaccio's "Madonna of Humility," circa 1425, illustrate the two great revolutions in the concept of painting that took place in Florence approximately a century apart. The Giotto, in contrast to its Byzantine predecessors, emphasizes both movement, in

its subtle gesture, and subjective qualities, in the full, round feeling for flesh and muscle and skin. However, it is Masaccio's realism which takes the step into the modern world: the effects of light and shade, flowing movement and play of drapery create the real basis for the uninhibited approach of the painter to the world about him.

MELLON COLLECTION





MELLON COLLECTION

ATTRIBUTED TO BOTH Antonio Pollaiuolo and Andrea del Castagno, this overwhelmingly dramatic "Portrait of a Young Man" is probably the work of the latter (and the elder) of these two great Florentines, painted

about 1450—when it would be the mature work of Castagno but the youthful work of Pollaiuolo. Its decisive, completely formed expression is full of the virtually bursting dynamism of the powerfully painting Castagno.



KRESS COLLECTION (LOAN)

DOMENICO VENEZIANO: "St. Francis Receiving the Stigmata," a small panel by the Florentine master of expressionism in line and color painted about 1450. Here pink and grey-green harmonies carry out the awesome atmosphere.

KRESS COLLECTION

FILIPPINO LIPPI: "Coronation of the Virgin," lunette from a great altarpiece painted by the most delicate of quattrocento Florentine lyricists in his youth, under the keen influence of Botticelli's linearity, about 1477-80.





KRESS COLLECTION

BY THE "Master of the Barberini Panels," anonymous author of two celebrated works now in the Metropolitan and Boston Museums: "The Annunciation," about 1450, deriving from the lyric Classicism of Fra Filippo Lippi

and yet completely individual in its use of architecture for dramatic as well as compositional purposes; the lovely landscape prospect through the arch is, like the pure color contrasts throughout, a prophecy of modern feeling.



NATIONAL GALLERY OF ART (MELLON COLLECTION)

BOTTICELLI: "THE ADORATION OF THE MAGI," 1481-82



MELLON COLLECTION

BOTTICELLI'S POETIC APPREHENSION of individuality, despite the number of human figures that people his great religious pictures, is seen in this detail from "The Adoration of the Magi" (reproduced in color on the opposite page).

This panel, measuring in entirety forty-one inches in width, is the last of his great pageant-like representations of the Epiphany scene, painted probably in Rome, in 1482-85.



MELLON COLLECTION

DUCCIO: "THE NATIVITY, WITH THE PROPHETS ISAIAH AND EZEKIEL," belonging to the first reawakening of form and movement in Siena, stern in its formal Byzantine derivation, yet already rich with the brilliant color

of a dawning new world. Painted about 1308-11, these three panels were originally part of the predella of the great Maestà Altarpiece for the Duomo of Siena, of which only a few scattered panels exist outside Siena.



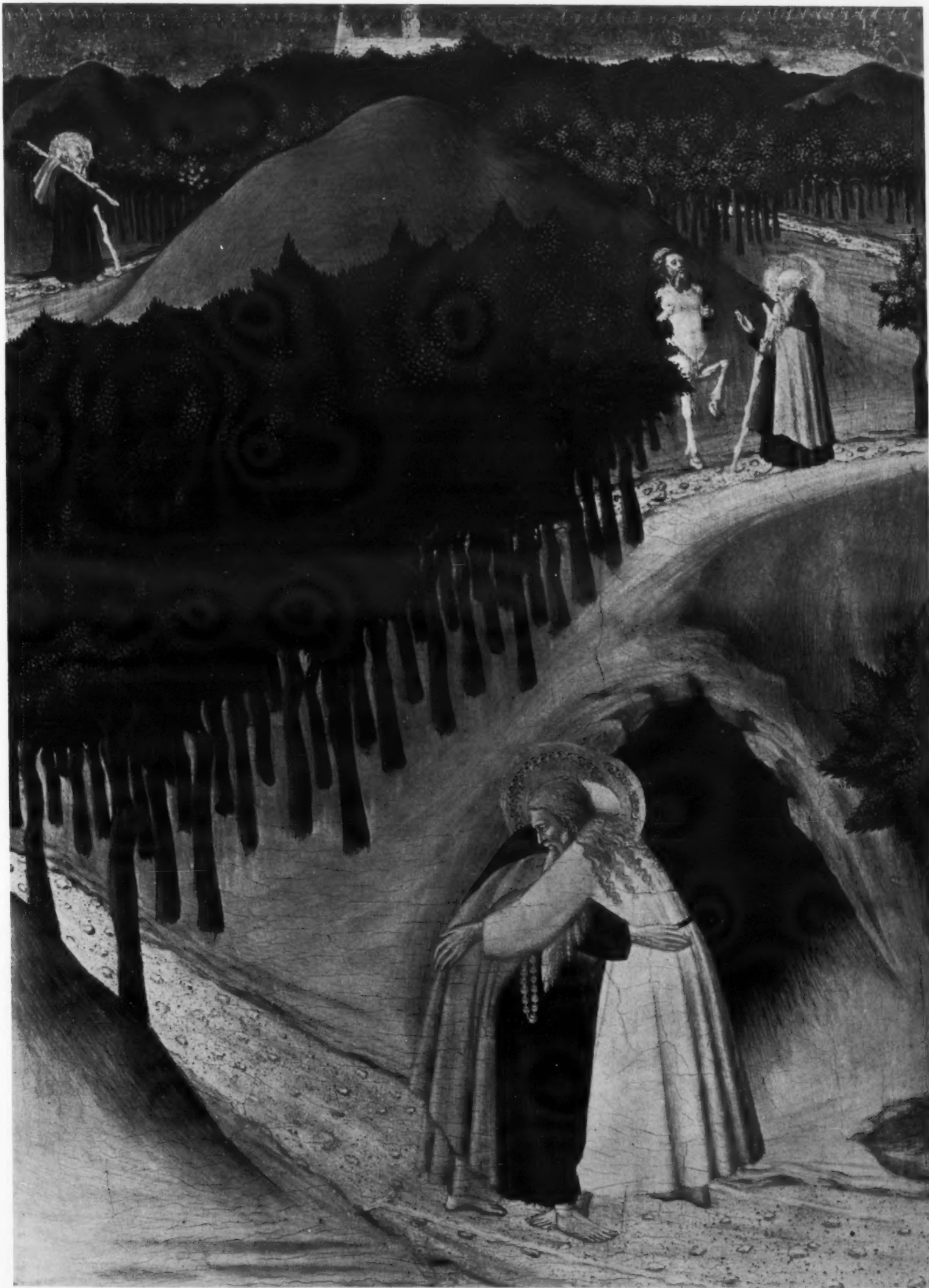
MELLON COLLECTION

GIOVANNI DI PAOLO: detail from "The Adoration of the Magi," painted 1445-53. In quattrocento Siena the themes surrounding the Nativity were still a favorite traditional subject for the jewel-like, small panels of such poetic eclectics as Giovanni with a sophisticated primitivism very close to the aesthetic of our own day.



MELLON COLLECTION

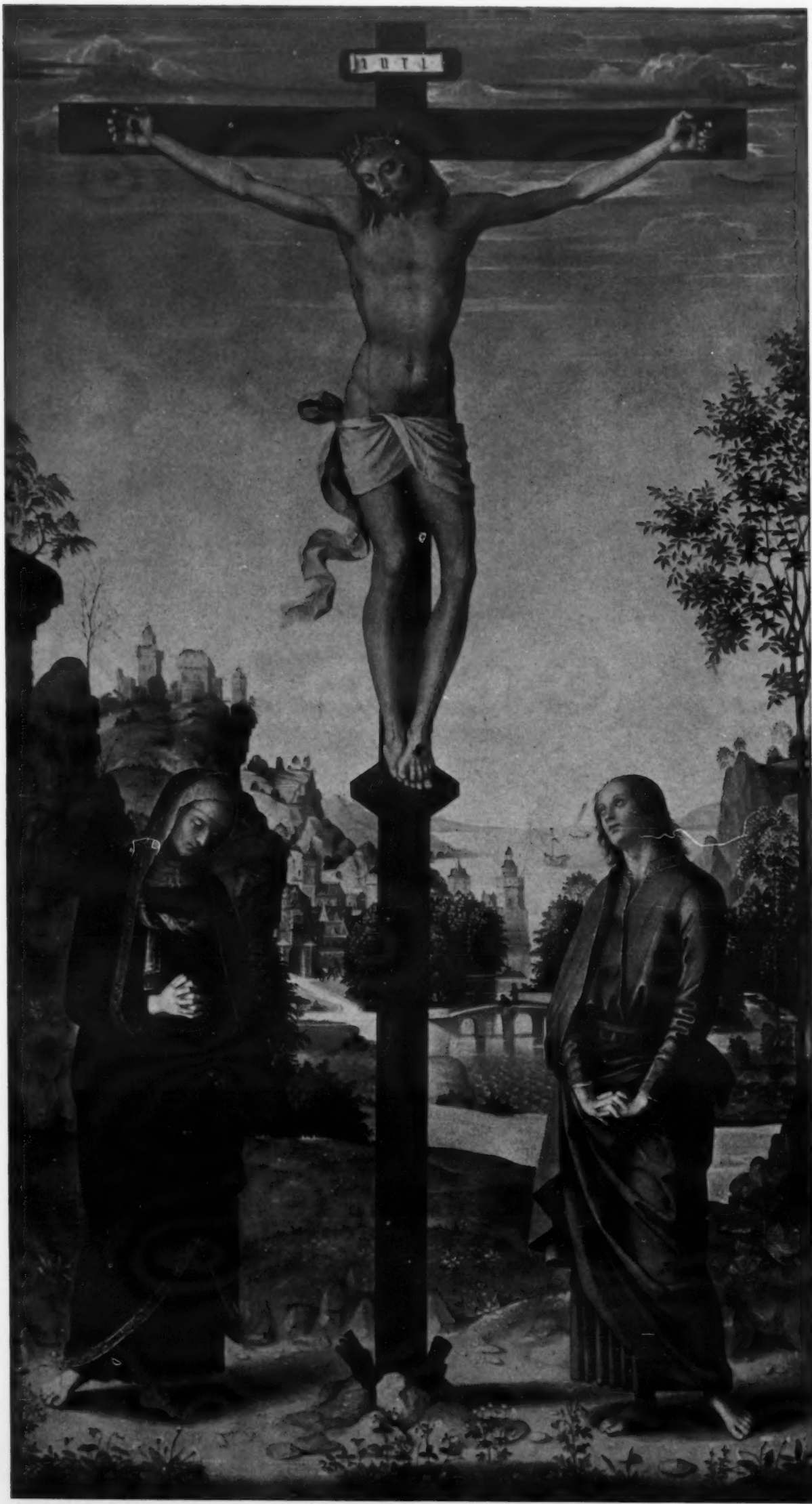
BENVENUTO DI GIOVANNI: detail from "The Adoration of the Magi." In the third quarter of the fifteenth century, only small evidences of the contemporary Florentine feeling for mass influence what has become a Siennese formula for poetic suggestion.



KRESS COLLECTION

A SASSETTA MASTERPIECE: The wondrous legendary poetry of quattrocento Siena in this "Meeting of St. Anthony and St. Paul" retells religious history with the fervid simplicity of Chaucer. Painted about 1432-36, it is one

of a great series by Sassetta on the life of St. Anthony. The figure of the Abbott seen thrice on his journey, despite its primitive awkwardness, offers complete conviction in suggesting the passage of time and distance.



MELLON COLLECTION

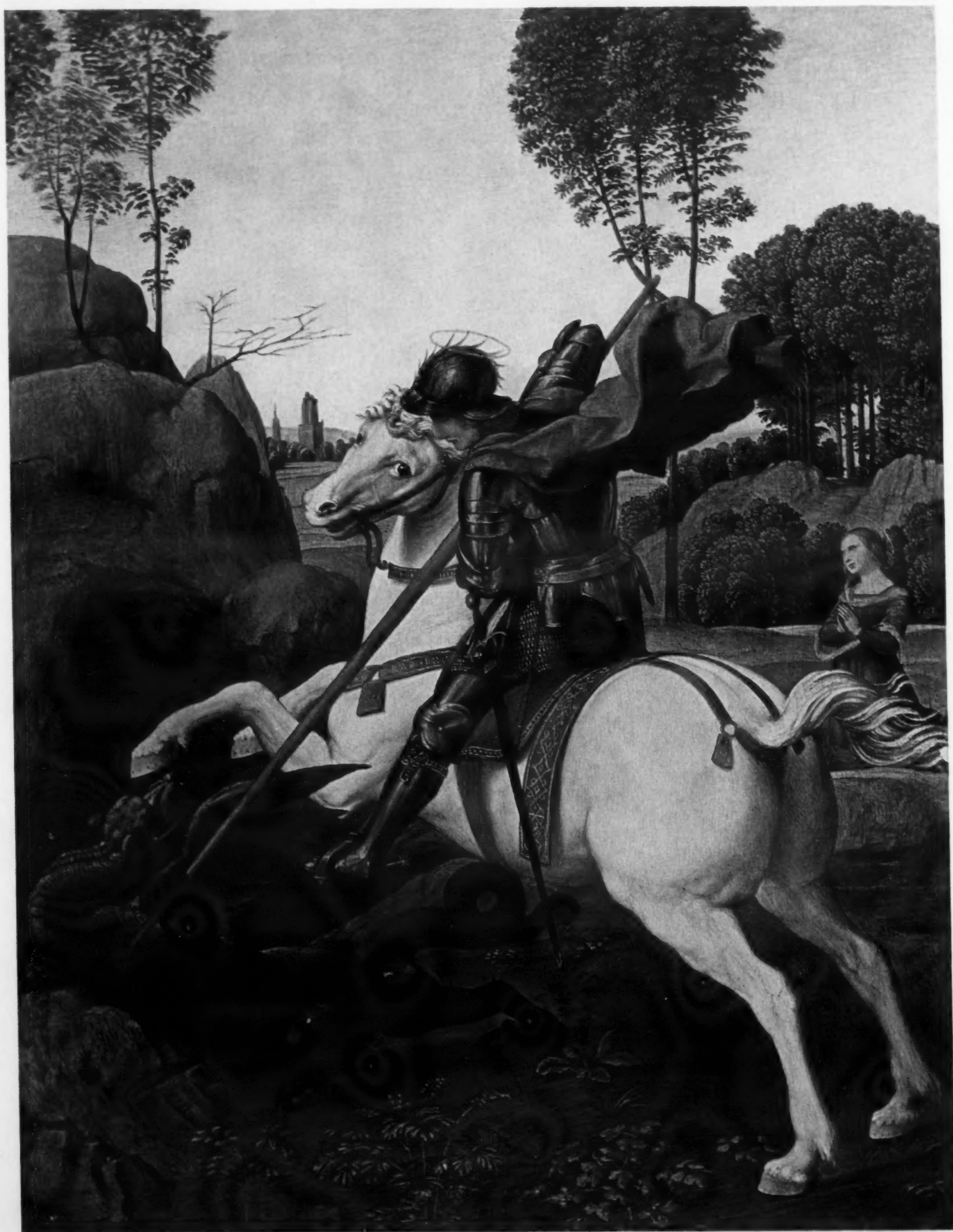
PERUGINO: "CRUCIFIXION," central panel from a triptych whose wings add the mourning figures of St. Jerome and St. Mary Magdalen to those of the Virgin and St. John here, the whole was painted about 1485 for a chapel in San Domenico, in San Gimignano. Long attributed to Raphael because of an erroneous early description, even while it was in the Hermitage Gallery in Leningrad from which Mr. Mellon acquired it, it is, however, one of the great Perugian's most characteristic works if not his masterpiece. In it Umbrian art transcends its passion for decorative arrangement and achieves a height of emotional meaning not surpassed by any religious painting of the quattrocento. Perugino's poetic natural world, soon melting into his peculiarly infinite blue, his strangely haunting figures and gestures—as the poignant agony of St. John with his interlocked hands—and the wonderful, unlimited sense of space all combine here to make a Mozartean climax.



KRESS COLLECTION (LOAN)

ONE OF two Raphael portraits in America, this "Portrait of Bindo Altoviti" was until two years ago in the Munich Pinakothek whence it was exchanged for a newly discovered early German portrait. Painted about 1513, in

Raphael's most ingratiating manner that won him universal favor in his own brief life, it represents, with the incipient sentimentality of the High Renaissance, the young heir to one of the great Florentine banking houses.



NATIONAL GALLERY OF ART (MELLON COLLECTION)

RAPHAEL: "ST. GEORGE AND THE DRAGON," 1504-05



NATIONAL GALLERY OF ART (KRESS COLLECTION)

BARTOLOMEO VENETO: "PORTRAIT OF A GENTLEMAN," ABOUT 1520

THE ART FOUNDATION COLORPRINTS

Series A (*Italian Painting*) No. 2

BARTOLOMEO VENETO (Active 1502-after 1530)

PORTRAIT OF A GENTLEMAN

(on overleaf)

Traditionally presumed to represent Maximilian Sforza, Duke of Milan, this portrait was painted about 1520 by an artist who began his career in Venice as a pupil of Giovanni Bellini, and then, in 1510, going to Milan to work for the ducal family, came under the influence of Leonardo da Vinci. It is to the most mature phase of the latter period that this picture may be ascribed, with its combination of rich Venetian decorative color and the psychological delineation of the subject emphasized by the characteristic "smoky" flesh tints and shadows of Leonardo. Other influences, coming from Northern Europe, are also present: the two figures in the charming landscape view (they may have some allegorical as well as decorative meaning here) are copied from a woodcut by Albrecht Dürer, and the silhouette of the bold head against the red curtain suggests that Bartolomeo may have borrowed its weighty impressiveness from some of the early portraits by Hans Holbein the Younger, whose first dated picture was painted in 1514 in Basle, just across the Alps from Milan.

The subject cannot be definitely identified, though he may have been the artist's ducal patron. His rich attire matches that of the other distinguished subjects of Bartolomeo's brilliant portraiture, and like many of these, he wears in his hat the medal of a scholarly society.

The picture, originally in the Palazzo Sforza, Milan, was in the famous Crespi Collection in that city in the nineteenth century, thence passing to the Henry Goldman Collection in New York, from which Mr. Kress acquired it.

(Size of the original: 30 1/4 by 23 inches)



KRESS COLLECTION

"GINEVRA BENTIVOGLIO," wife of the Lord of Bologna, is here portrayed in a companion panel to her consort's likeness (illustrated on page 17) by Ercole Roberti. Painted about 1480, the pair rivals the famous Piero della Francesca portraits of the Duke and Duchess of Urbino, in Florence, as

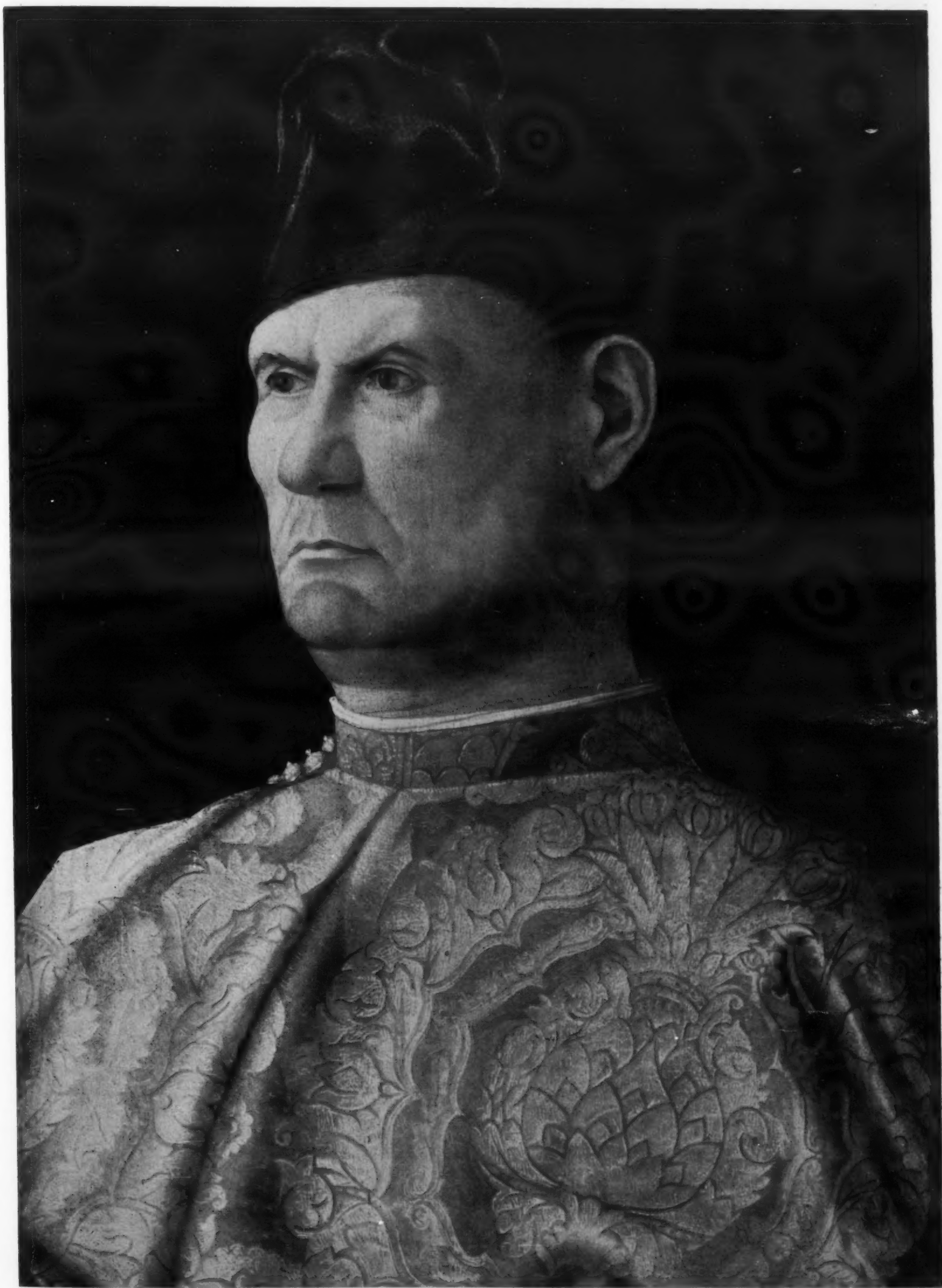
among the few monumental double-portraits of the Early Renaissance. Their vivid realism, phrased in the combined linearity and brilliant color of the Ferrarese school, gives each an extraordinary quality of conviction and personality among profile portraits.



MELLON COLLECTION

ANTONELLO DA MESSINA: "Portrait of a Young Man"; painted about 1476 or during the Venetian sojourn of the great Sicilian master, this likeness with its curious combination of personalization and stylization

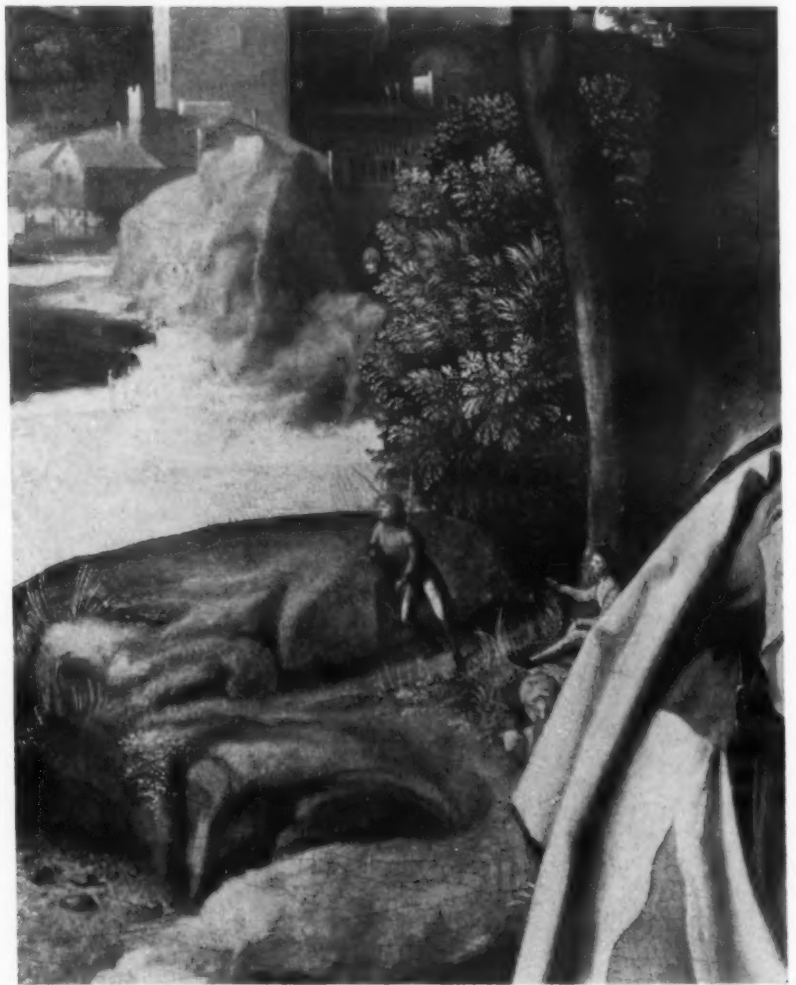
is traditionally considered to represent one of the Contarini family of Venice. Its simplified planes and fields of color indicate Antonello's influence over his Venetian contemporaries and followers, and the enigmatic facial expression is derived from early Greek sculpture seen in Sicily.



KRESS COLLECTION

GIOVANNI BELLINI: "Portrait of a Condottiere"; traditionally supposed to represent Colleoni, the subject of Verrocchio's famous equestrian statue in Venice, it may portray another general, in view of its having been

painted as late as 1480-1500. A triumph of post-Antonellesque Venetian portraiture, it incorporates penetrating psychology within supremely pictorial elements—fluid design as well as subtle tonalities of color—to create one of the great male portraits of the Renaissance.



KRESS COLLECTION

THE GENIUS of Venetian landscape: details (above) from Giorgione's "Adoration of the Shepherds" (illustrated in color on the cover), painted 1500-05.

LANDSCAPE ELSEWHERE: Leonardo da Vinci's as well as Giorgione's influence is clear in this detail from Luini's "Venus," painted in Milan about 1530.

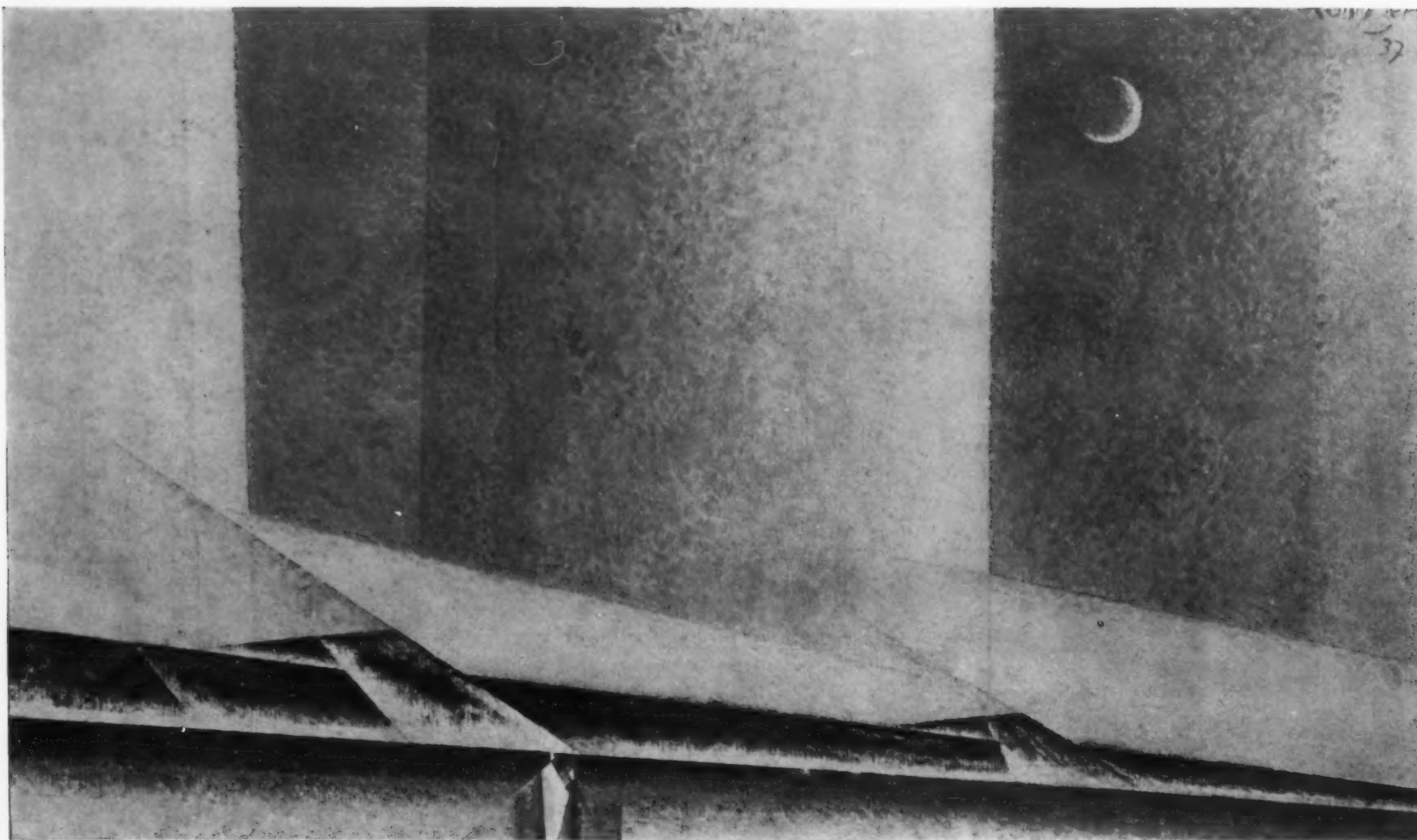
KRESS COLLECTION





NATIONAL GALLERY OF ART (KRESS COLLECTION)

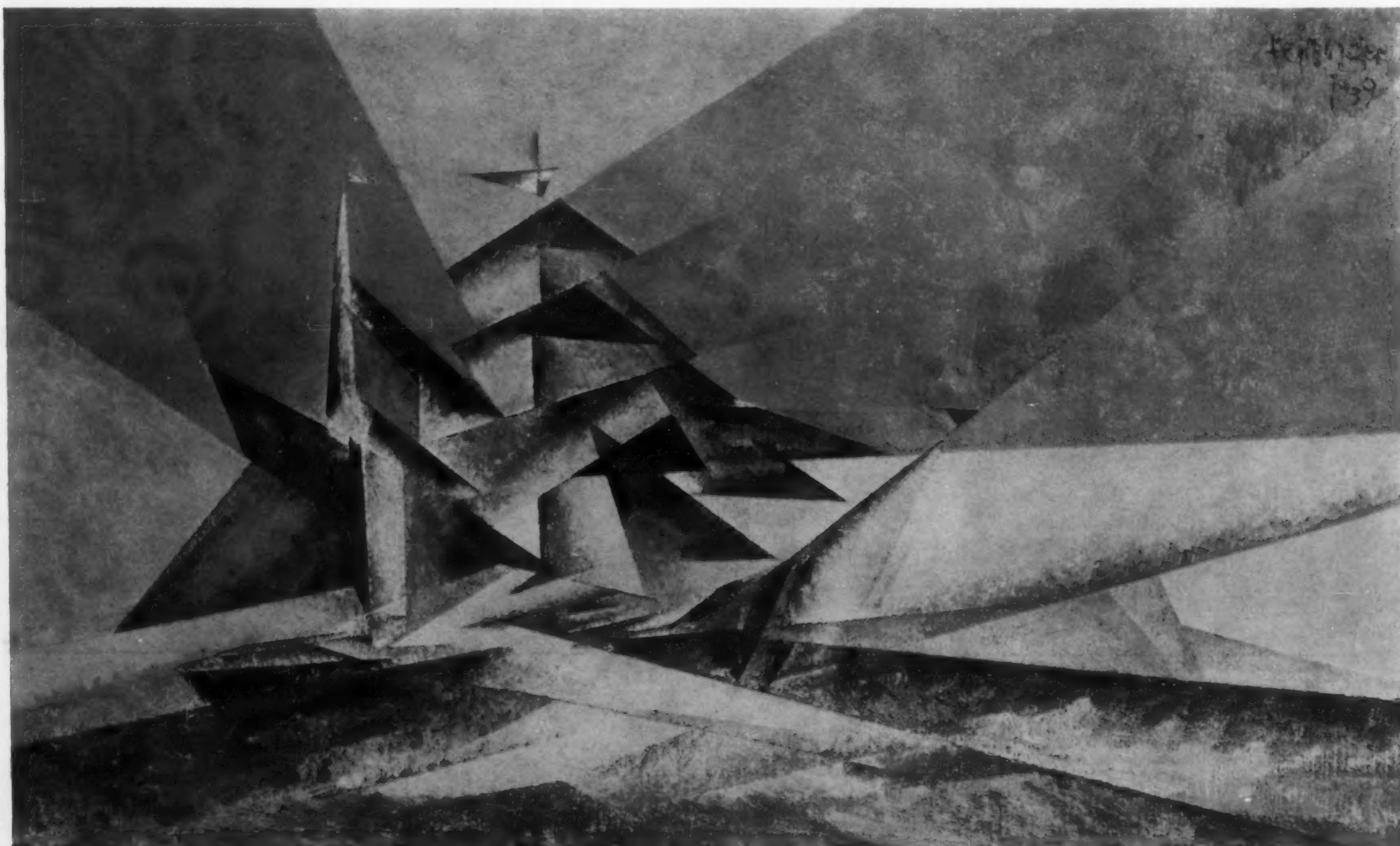
TITIAN: "AN ALLEGORY" (PROBABLY REPRESENTING ALFONSO D'ESTE AND LAURA DIANTE), 1515-25



BUCHHOLZ GALLERY

THE LONG COASTAL SWEEP and vast height of the sky, Feininger's introduction of curious greens and yellows in blue waterscapes, all add to the haunting poetry of his work of the 'thirties. "Dunes and New Moon" is dated 1937.

AS A CHILD Feininger launched his toy ships on the Central Park basin. In 1899 the Baltic shipping inspired his first sketches. As a Cubist, ships inspired his most satisfying contrapuntal inventions. "Brigantine off the Coast" is dated 1939.



Feininger's Counterpoint in Paint: Lyonel out of Johann Sebastian

BY JAMES W. LANE

THE late Eric Gill, one of the most powerful modern thinkers on aesthetics, who had no cant, wrote that holiness depended upon morality integrated with art. Modern art, he continued, had no holiness because it had no moral integrity. If this holds, then the painting of Lyonel Feininger at its highest can be considered a well-nigh holy thing in the Gill sense because it is informed with a lofty degree of both morality and art.

Bach was his master. That is his now open secret. Throughout the whole of the double show that celebrates Feininger's seventieth birthday (at the Buchholz and the Willard Galleries), this reaching out to

upon monumentality, interlocking patterns similar to the laminations of a camera shutter, deep roots, structure, and chords of planar color, belie his disclaimers.

What he did as his thoughts on aesthetics began to crystallize in Paris about 1907 was to solve in a surprisingly original because un-Cubist way the fundamental problem of picture-space as against nature-space. To illustrate the solution, Feininger points you to an angle nook, a jog in the wall, of his apartment. In this solution he would represent this wall as having the back surface coming forward with the top and the sides retreating. When these planes are thus

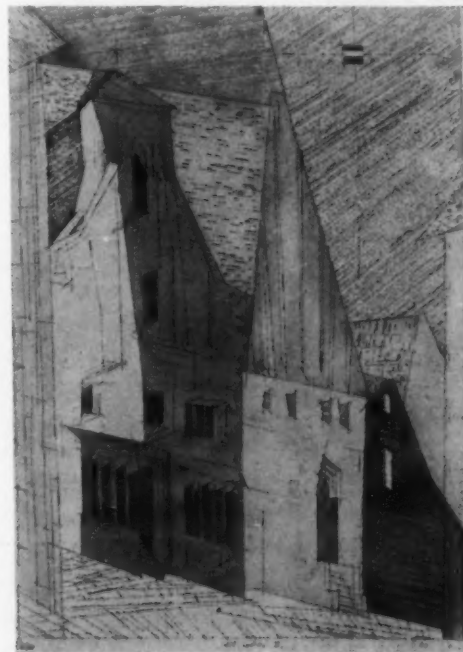
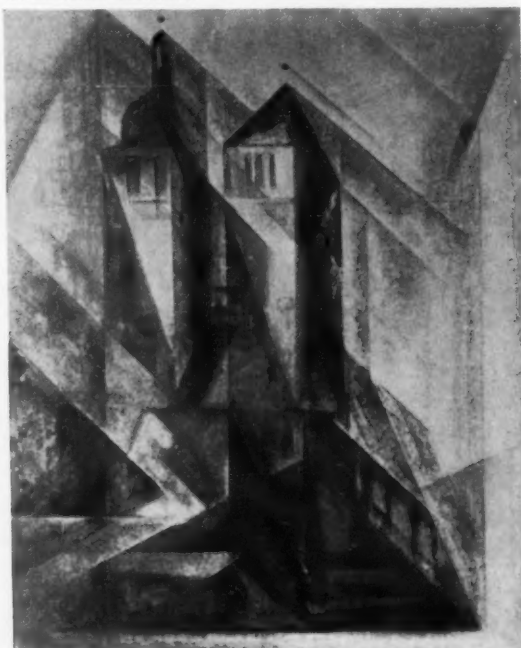


BUCHHOLZ GALLERY

A CALIGARI-LIKE WORLD Feininger painted in 1917: "Street in Paris."

"VILLAGE CHURCH" of 1926, purified by his special brand of Cubism.

BUCHHOLZ GALLERY



WILLARD GALLERY

BRITTLE AS GLASS are the 1939 watercolors like "Old Gables."

wards a sort of musical counterpoint that will give architectural stability and emotional depth can be felt. Who better for such stamina and sensitivity than Bach? And Bach has as well both morality and art.

Once, of course, Feininger mystified the critics. You would not say that a man whose illustrations appeared in *Assiette au Beurre* and *Lustige Blätter* were conscience-stricken on the surface. You would not believe that it was a moral fancy that had created great stilted, ghostly figures wearing stove-pipe hats or multi-foliated skirts who went about silhouetted against buildings than which they were taller. The animation of this Caligari-like world, of what was at the time (1917) termed the City At the End of the World, was hardly to be associated with Bach. Yet it was part of the whole monumentality of the real world that Feininger was trying to create. Then he did it by caricature, by exaggerations.

Nevertheless Feininger repeats that Bach has taught him all that he knows of art. It is a fine tribute to the great musician from a charming man who, until you get him talking, is too serious and too modest to claim much for himself. But Feininger's works with their emphasis

opened up, the observer remains on the picture plane gliding back and forth from parallel to inverted perspective. The curious thing is that although Feininger had no contacts with Cubism, he made his solution of the relations in pictorial space at the same time that Picasso, Braque, and Matisse did. One of the few anecdotes that this composer in tensile space permits to the recorder is one that does concern Matisse. A painting of a green arch by Feininger had just been hung in a Paris exhibition before the last war when Matisse came in to hang his own contribution. It happened to be next to Feininger's. Matisse gaped at the green arch, took his canvas off the nail, and bolted. He explained to his coterie that he would have to repaint his before it could dare stand by the Feininger, and he was as good as his word.

Until 1937 we were only too likely to think of Feininger as a German painter. He had lived fifty years abroad, mostly in Germany where he was considered a German artist, having had a one man show in the very exacting National Gallery of Berlin in 1931, and being since 1913 a member of the Blue (Continued on page 51)

National Academy: 115th Birthday

The Old Guard Sticks to Its Guns

BY JAMES W. LANE

THE National Academy exhibition is always so vast that it leaves even the most dulcet critic many loopholes for critical aperçus. We feel like confining ourselves this time (not but that it couldn't have profitably been said before) to the matter of hanging. Granted that critics like things ordered, after a pattern, or in pigeonholes, what miserable human fatigue might not be saved by placing the entries according to portraiture, landscape, figure-painting, and still-life, or simply according to related color schemes. Where, as a matter of fact, this does happen once or twice, as in the juxtaposition of Julius Delbos' glowingly colored, virile *Old Burgundy* (not the wine) with Frederick G. Hall's fascinating and sly *Boy and Mirror*, we were immediately conscious of being stimulated, only to fall back a few feet farther on into depressed reflections. After all, the artists themselves should not only be able to take, but should welcome energizing competition.

How pleasant it would have been to have had S. J. Woolf's vital portrait of Mayor La Guardia hanging next to Sidney Dickinson's bold and broad portrait of Hobart Nichols. The women's portraits might better have been kept together also, from Luigi Lucioni's well known *Ethel Waters* and Wayman Adams' *Emilie Baptiste of New Orleans* to Raymond Neilson's well-designed and carefully painted contribution. The prize-winning *The Scarlet Throw* is a semi-nude struck off with dash and observation, but it is nowhere near the class of Randall Davey's enthusiastically colored—in a palette of strawberry red and scrambled eggs yellow—*Model Sleeping* that properly won the first Altman prize for figure-painting. The model is in a golden smiling sleep and she might easily be dreaming of scrambled eggs and berries. For sheer richness of handling and effective tactile values this is probably the most remarkable picture in the show.

The still-lives have it over other groups

STOKELEY WEBSTER'S "In the Park," awarded 1st Hallgarten Prize of \$150.



NATIONAL ACADEMY OF DESIGN

PAUL DOUGHERTY'S "Fisherman at Midday" won \$450 Palmer Prize for best marine.



RALPH MENCONI: "Nocha," winner of the Ellen P. Speyer Prize of \$300.

in imaginative treatment. Here of all places would have been the occasion to put the paintings in this category together for comparative study. Physically it is no fun to jump the length of the eighty-odd foot academy gallery to compare Albert Sterner's scintillating study of objects of virtù, *Furbelows*, winner of the Carnegie prize, with two other significant still-lives, Joseph Remlinger's *Still Life with Fish* and Cathal B. O'Toole's *Arrangements*, which makes its bow to Brackman. To tie these up with four other excellent canvases in this medium—*The Celebration of the Mass*, by the Academy's late President, Harry Watrous; *The White Jug*, by Dines Carlsen; Seymour Fox's *Study in Pewter*; and the admirable *Boy and Mirror*, already mentioned—you

would need seven-league boots. The critic, we know, is supposed to have them in order to get anywhere and they can be more serviceable than the flashier roller-skates, but it would be putting less of a strain on his sense of beauty, which includes his sense of order, if the hangings were arranged more in consonance with both these senses in general.

There are many fine landscapes that ought to be placed together. We liked George Marinko's characteristically traceried *Winter's Day*, which is swamped by the huge Hugo Ballin, a good painting in itself (*Wayfarers*) hung underneath it. Marinko's subtly observed trees, so many of them perfect specimens with tender branches and buds seen against the snow, are an unusual contribution and don't deserve skying or placement next to a chromatically and compositionally unsympathetic neighbor. My favorite landscape is Emil Kosa's *Old Chinese Gulch*, which is given the most prominent place in the show but did not win a (Continued on page 55)

Federated Artists: 1st Birthday

The Liberals Retreat from Moscow

BY JEANNETTE LOWE

ONE of the reverberations from the European political scene in the winter of 1939-1940 was the secession of certain members from the American Artists Congress, and their founding of the Federation of Modern Painters and Sculptors. This organization, now having its first annual exhibition at the Riverside Museum, has put itself on record as being opposed to totalitarianism as practised in all the Dictatorships, believing it to be the enemy of the artist and interested in him only as a craftsman to be exploited. It also recognizes the dangers of the growing reactionary movements in the United States.

This, to the outside observer, looks dangerously like trying to hit the *via media*, a trail not easy to follow in a time when extreme viewpoints are the order, and when nobody is more sure to be the target of general ill will than the liberal. But what a cause for rejoicing that a group of artists is sufficiently conscious of realities to take a united stand, as keenly aware of the importance of freedom from political control as they are of a static and ivory-tower Academism. This group has enlarged its original membership to include certain established artists as well as some outstanding younger talents. It plans to have traveling exhibitions and an educational program, and thus it is hoped that a fluid quality may be maintained in an organization which does not propose to be regimented.

The current show is large, embracing over two hundred works of which each artist has contributed four, so that more than a glimpse of individual styles is possible. It is pleasant to report that, for all its size and geographic distance from the center of artistic gravity, it is a rewarding one.

A total of eight pictures by Alzira and Waldo Peirce makes a strong demand upon your attention, for when this family has at a canvas something out of the ordinary happens. Mrs. Peirce is particularly successful in *Gilman Falls*, depicting the movement of rapids under a grey and gusty sky. Light is also beautifully handled in her *Farm Scene*, bleak except for warm sunlight filtering through bare branches. Her husband's *Self-Portrait* shows to what extent an

UNDERSTANDING OF TYPES governs Simkhovitch's easy and colloquial study of "Prize Fighter and His Girl."



ELONGATED FORM marks the over life size, lignumvitae "Head" by Nat Ferber.



EXHIBITED AT THE RIVERSIDE MUSEUM

LANDSCAPE RHYTHM" by Beulah Stevenson takes shape out of semi-abstract motifs.

individual can analyze himself and interpret that material plastically. It is warm, colorful, and like the paintings of both the Peirces, generous in the impulse to share a full life.

Franklyn Watkin's prize-winner *Soliloquy* stands up on second view, and his sharp perception in the portrait of Boris Blai is arresting and persuasive. In *Long Island Landscape* Paul Mommer grasps the atmosphere of a scene as though analyzing a face.

Louis Bouché is as clean-cut in his view of a quiet corner of a street, with its amusingly suggested figures, as Eugene Higgins is the reverse in his somber, emotional, and softly suggested *Paid Off*. Both the Eisners, Dorothy and Anne, strike you as gregarious human beings. The former's warm interpretation of Zora's Café is amusing and appreciative of types. Her sister's *Truro Landscape* plays with flashing sunlight, yellow and green upon the marshy land, and glimpse of sea. Her interior, called *Elaine's Bedroom*, so deftly endows an old iron bed with personality as to

recall the expressionistic and subjective Van Gogh *Bedroom at Arles*.

How totally different a handling of color lies in the contrasting styles of Morris Davidson and Edwin Dickinson. Where Davidson is all vibrancy and brisk pattern, Dickinson's landscapes are so melting and soft in their grey-greens and blues as to seem visions of an inner eye, hardly given form by human hands.

Edith Bry portrays the jostling, colorful crowds of a street, the types clearly defined, the paint surface sensuous. Josef Lenhard's glistening view of the Hudson River depends on intense color for its effect. So also does his figure piece, but here he uses strong decorative pattern in a manner recalling Matisse. There is a small gouache by Mangravite, its figures mobile and its tone flippant. Rothko's *Fantasy* suspends the figures of two women sitting at a window, in a psychologically charged atmosphere.

There are a number of abstract paintings which arrest the attention. Bolotowsky's is one of them, its patterns framed in black lines as though seen through an iron grille. Vaclav Vytlačil's (Continued on page 51)

Shifting the American Scene at Chicago

1941 Performance by Local Painters

BY ROBERT I. LIVINGSTON

THE forty-fifth annual exhibition by artists of Chicago and vicinity current at the Art Institute until April 1 reminds us that Chicago is still the center of a rather profitless debate on the proposition: Resolved, that Art is pictures. Determined to maintain official neutrality, the Art Institute this year provided the affirmative and negative teams with a jury apiece, with the predictable result that the prize awards all bear the stamp of compromise. With one possible exception, the prize-winning paintings are genuine creative efforts; most of them were probably submitted to the "modern" jury; and all of them are pictures.

The Logan prize of \$500 went to young Joseph Gualtieri for a more than workmanlike portrait of a boy, executed with the tonal qualities of another century and the brush technique of our own. Isobel Steele MacKinnon, who has studied much and exhibited little, wins the woman's prize with *Recess*, in which she displays an enormous palette with exceeding virtuosity and sprightly effect. Copeland Burg's prize-winning still-life is a sturdy genre, successfully avoiding any suggestion of the studio. The landscape prize was won by Joseph Friebert with a small, dim impression, reminiscent of Ryder in both mood and handling, which healthy influence has not gone to the full extent of providing the motion and intensity that were Ryder's. A. Palansky, with a winter street scene, and Elizabeth Engelhard, with a portrait, also won prizes.

Critics are prone to find "tendencies" in group exhibitions, and if such deductions are usually strained, it may nevertheless be said in defense of the habit that while paintings speak for themselves, exhibitions do not. With this grain of salt provided in advance, the observation is offered that the Chicago show reveals a movement away from documentation and toward lyricism. Ivan le Lorraine Albright's *Shore Sentinels*, herewith submitted as the best of the prize paintings, *Green Scarf* by Michael Ursulescu, also an unimpeachable prize choice, *Pink Glove* by Karl Priebe, Felix Ruvalo's *Yellow Flower*, and *So Comes the Dawn* by Charles Davis all have lyric qualities. So have *Lobster*



ART INSTITUTE OF CHICAGO

ISOBEL STEELE MAC KINNON: "Recess," awarded the Armstrong \$300 prize for best painting by a woman.

Fleet by Zsissly, Bohrod's landscape, and a number of other good paintings. In the case of Albright, this represents a departure from the artist's usual elaborate style. While the current piece, an expansive view of a forest-fringed bay, is characteristically meticulous, it is comparatively lyric in its freedom of contour and lightness of approach.

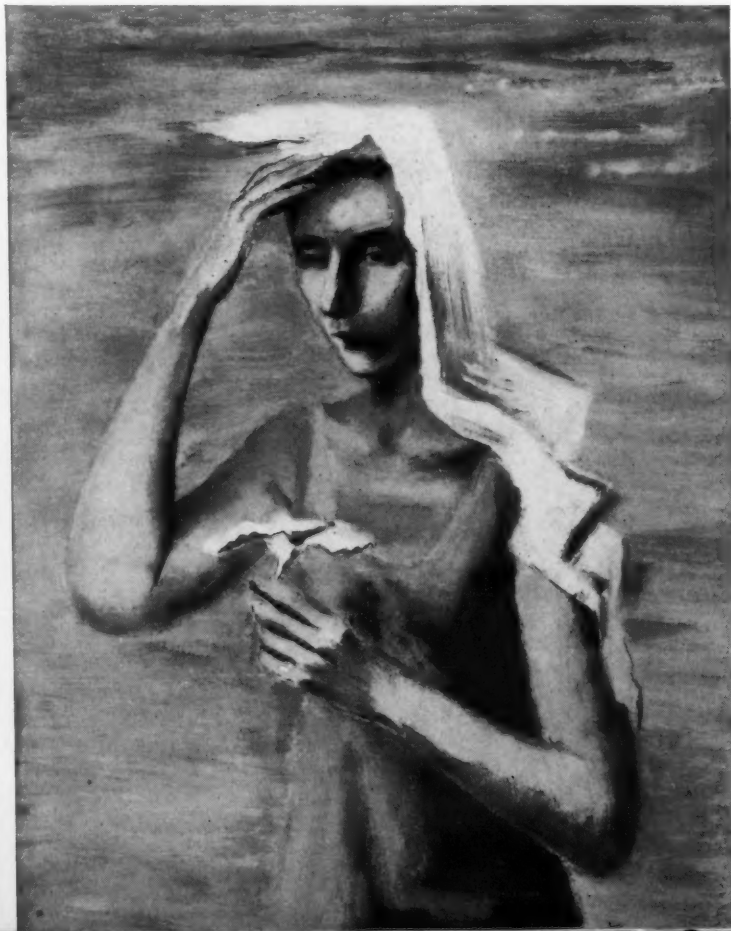
Priebe and Ruvalo, on the other hand, have always been lyric in the best and fullest sense of the term, and their new paintings evidence development strictly within their respective métiers. Priebe brings the transparent technique of the watercolorist into play in his oils, with bright but tender colors dominating the foreground as against richer tones behind. This technique, together with an exquisite use of soft, sweeping, relatively unbroken outlines, somehow imparts to his typical subject, a Negro group, a sympathy and understanding that no documentary painter seems likely to achieve. A more direct approach to the pious and passionate aspects of the Negro character is taken by Charles Davis, who surprises a pair of sensuous and not too dissipated girls

in a bed, apparently disturbed by a preacher praying outside an open door. This subject, which might logically have been treated in prose, is handled in a manner about as prosaic as a blues song and equally literal.

New directions have also been taken by Raymond Breinin and Lester Schwartz. Breinin's *Bathers at Dawn* presents a number of humorously simplified nudes against a hazy, multicolored background—a painting whose parts bear no obvious interrelationship, but the total effect of which is keenly exciting. Breinin has had a number of phases, but Schwartz, up to now, has concentrated his attention on form, seemingly having little interest in meaning. With

(Continued on page 50)

COPELAND BURG: "A Bunch of Weeds," winner of the William H. Bartels prize of \$300 (left); FELIX RUVOLO: "The Yellow Flower," one of the important figure studies (right).



THE PASSING SHOWS

ART FOR CHINA

WHILE the higher income brackets contribute liberally to good causes and deduct accurately from their tax returns, the artists of this country, year in and year out, give just as freely the work of their hands and hearts. An incomplete list of painters and sculptors who are participating in the "Art for China" exhibition at the Ritz Tower numbers over one hundred and thirty. A flat price of \$100 for each item makes this show a conspicuous opportunity for anyone who wishes to own works of art by contemporary Americans.

Take for instance, John Sloan's *Nude* painted during his most persuasive period; Julian Levi's *Fisherman*, airy and gossamer, and George Biddle's animated *Bathing Scene*. Gifford Beal in *Williamsburg* deftly recreates a recreated room. George Schreiber's animated figures are visible in a conversation piece over the billiard table. Paul Mommer instills into *Astoria Landscape* the elements of nostalgia, even when they are remnants of elevated transportation. Lucioni's landscape has his usual elegant accuracy and more than usual feeling. Sol Wilson paints a bit of land and sea with full appreciation for the contrast between them, and a watercolor head by Constant, all greys and blacks, has haunting loveliness.

Do you want to understand your city with sharpened perception of its essential quality? Look at Helen Farr's *Sixth Avenue*, the faces of its crowds luminous in the artificial light; or Zoltan Hecht's delicate snow scene in the park, with its animated movement; or Yun Gee's glowing suffusion of color in *Street Scene*, this appropriately the work of a Chinese painter looking at us.

Among the still-lives there are a number of delights. Saul Berman's clean style is apparent in his; Magda Pach's warmth and imagination in *Coxcombs*; Schnakenberg's appreciation of exhilarating color in *Glass of Wine*. In Loren MacIvor's *Tub in Window* objects recede and come forward in a fascinating interplay of forms; complete clarity of vision prevails in Walter Pach's.

This is the sort of show one hoped to see during Art Week. Opportunity is really knocking for the second time this season. J. L.

JOAN MIRO

SPANIARD number 2 of the Paris School, Joan Miró, is now living in Majorca and, to judge by the new work at the Pierre Matisse Gallery, is painting with greater resourcefulness than ever. Miró 1939 and 1940 is full of quips and inventions. One is a literally indescribable color which has been called Peruvian red but which we nominate for spring as Miró magenta. There is also an invasion of horns, feelers, and carapaces (you might think you are caught in the path of the army ants) and titles like *Woman and horned beetle among the constellations*. New

too are the little canvases—they should properly be called burlaps—paintings on material so coarse that the square basket weave receives consideration as part of the picture. Notice how freely Miró, in his own inimitable dead, dense black, spins his designs over this stuff, how sharp and sensitively controlled the line is. Pierre Matisse declares that Miró painted the eight-foot panel in the second gallery as a decoration for the Matisse nursery and what's more, that his children like it. It is black and white and would be almost as cruel as *Guernica* if it were not for its humor. Through the jagged shapes you seem to make out a cross-grained mule-like creature clouting another one with Mickey Mousian good will. For comparison's sake the show includes some of the big inventions of the '20s. Between old and new Miró scores another optical knock-out. R. F.

ARBIT BLATAS

BY WAY of Lithuania and Paris, Arbit Blatas has come to live in this country. Compared with those he showed under these same auspices last year, his paintings, soon to be seen at the French Galleries, show adaptation to our landscape. Instead of the smiling fields of France he has painted those of upper New York State. Again he weaves together the various greens of meadows and hills, a patch of one apparently answering to another in different parts of the canvas. But his color is richer now, and the effect of fertile fields heightened in tone.

There are here, too, paintings of figures, three particularly sympathetic and tender ones of the artist's daughter. Blatas uses his brush in a suggestive style, with no sharp definition of form, but the solidity is there even when it emerges as though from a background of soft, cloudy texture. One of the very charming examples of his style is *Bouquet of Flowers*. In small compass, it contains the elements of painting which is serious and deeply emotional. J. L.

THE STAGE; ARONSON

BROADWAY and Fifty-seventh Street have already found a common interest in art shows this season; now the American British Art Center is devoting its entire space to items related to the stage. Here are model sets lent by Yale University and paintings by artists not professionally connected with the theatre.

Featured are glimpses at Donald Oenslager's sets for the production of the *Doctor's Dilemma* which has just opened in New York. The spirited costume designs for the same play, and many another pleasing sketch are the work of the three talented Englishwomen known collectively as Motley. In a preview of the exhibit this reviewer could only skim the surface: there were the embellishments by Harry Horner and Irene Sharaff for *Lady in the Dark*, Rex Whistler's fine record of ideas for

Victoria Regina, and Kenneth Green's appropriately Baroque drawings of the splendid opera festivals at Glyndebourne. There is enough material here for two shows: the circus subjects alone, including paintings and vigorous drawings by Rasmusson, Iver Rose, Jo Mielziner, and others would make a gratifying display by themselves.

None have more sparkle or imagination than the sweeping gouache *Circus Ponies* by Boris Aronson, a stage designer who has been painting on the side for years. However, a much fuller view of Aronson the painter is presented at the Neumann Gallery. His original ideas for *Cabin in the Sky* show that he uses a painter's approach, for he inserts little touches which could not possibly be constructed on the set. Where he really lets himself loose, however, is in a series of improvisations on the theme of circus horses. In a riotous sort of Surrealist vision real prancers are mixed up with fake horses and posters of horses. The forms are simple, the colors bright, the line dances. D. B.

MARIO CARREÑO

AT fourteen Mario Carreño was publishing drawings in the Havana newspapers. At twenty-seven he is an accomplished craftsman who is having his first American show at the Perls Galleries. Carreño has looked at the School of Paris—Chirico and the Classic Picasso in particular—but carved himself out something quite personal. Carved is the word. Against eerie dream backgrounds and often blackish-blue skies, his figures look as if they came out of some warm shining wood of his native Cuba. The Chirico touch is not inadvertent. Carreño several times sets himself the problem of incorporating a white carousel horse and turns out a highly mannered arabesque with a fine circular ripple to the design. *Venus and the Fisherman* and two splendidly realized still-lives are more typically his own. They are haunting pictures and signposts pointing down his future road. R. F.

JOSE DE CREEFT

BECAUSE an artist is bold in one medium it doesn't follow that he will be so in another. The watercolors of Jo Davidson are very different from his sculpture. But audacity seems to remain in José de Creeft in all the art forms. His drawings and watercolors at the Passedoit Gallery bespeak a nature that sees things with gusto and beauty of line. The drawings will be seen to possess charm and compactness, for all of their linear confidence, while the watercolors, the more amazing of the two, are done on massive blocks of porous paper, brushed à vitesse, and recall Segonzac's papers. For De Creeft one feels watercolor is still somewhat of a pastime in that his compositions, like *Landscape*, *Bayville*, are casually accepted; but they are full of rich obser-



FRENCH ART GALLERIES
ARBIT BLATAS: "View of Paris."



PERLS GALLERIES
MARIO CARREÑO: "Venus and the Fisherman."



RITZ TOWER
YUN GEE: "San Francisco Chinatown."



NEW ART CIRCLE
BORIS ARONSON: "Stage One."

MIRO: "Figures and bird in front of the sun."

PIERRE MATISSE GALLERY





REHN GALLERY

EUGENE SPEICHER: "The White Fichu."

uations such as tonal differences in the sky, and, if developed, promise bright things for him as a painter. J. W. L.

EUGENE SPEICHER

YOU can realize at the Rehn Galleries why we in America have in some respects a Matisse among us. Matisse loves décor, the whole infinity of polka dots, dashes, peppermint stripings, used to point up a composition. Eugene Speicher, who is having one of his very best shows, his fourth at Rehn's, loves them no less. He comes by this Matisism naturally: a) he was born a colorist; b) he has already successfully decorated a background in which Matisse can rest—Mr. Stephen Clark's Matisse room. Yet it was not always color with Speicher. He started out in what Hunecker used to call darkest Henri, to which his portrait of Helen Appleton (now Mrs. Read), of 1911, gives proof. By 1928 a modicum of color had come into his work, as in the Rondout landscape, which has new resonance. By 1932 he had been to Canada and done another four, Renoir-esque and halcyon. Thereafter Speicher began to put more and more color harmony into the oils. These harmonies are a trifle more insistent than those of Matisse. Speicher has come a long way from the Polly Rosen of 1927 (in the Metropolitan). You see it now in the brilliant scarlet of *White Fichu* of 1939, in *Pattie* of 1938, and in *Pigtails* of 1939. These girls and women, whose poses are never once alike, have dynamism, character, or "it," as compared with the indifference manifested by those painted—like the *Jeanne* and *Lydia*—from 1927 to 1930. *Pattie* may have a downright commonsense look, but attend to her blue eyes. They are the most "speaking" Speicher has ever painted. This child, an antique dealer's daughter, is nobody's fool. That Speicher's new style, tonic in its portrait color, subtle in its grasp, has caught on, is shown by markings other than paint. The red stars are out in force. J. W. L.

YETTE CHEVALERIE

LITERALLY "high-dyed" are the paintings on silk by Yette de la Chevalerie shown at the Grand Central Galleries, Hotel Gotham branch, for

the colors are actually absorbed by the textile rather than superimposed upon it. The technique was learned by this Belgian artist in the Orient, and it is decoratively employed in a group of pictures exhibited for the benefit of Belgian and Dutch soldiers in England. The floral compositions—they would make wonderful screens—are flat, gay, and often pleasingly crisp. Though of Oriental inspiration, an original note makes several of them sparkle. Some of the portraits, such as that of a coolie, are striking for bold design and tasteful color. D. B.

SEGONZAC

BREAKING with its oldest custom, the Society of Illustrators is gallantly exhibiting an outsider—Segonzac, no less—in their exclusive small building on 63rd Street. The pictures come from the private collection of Frank Crowninshield and many are appropriately inscribed to the man who did pioneer work in making modern French art fashionable in this country. In the main we know Segonzac for those soft, dark, wonderful landscapes and are not aware that he can analyze as pitilessly as a Lautrec or a Grosz. The etchings show it—done in strokes as clean and arrowy as rain. In the figure studies it is interesting to follow the evolution of the Segonzac raised knee throughout his entire production, since it acts as lock, bridge, and keystone of his pattern. There are two garden table compositions overflowing with color and verdant life but still not crowded. The early works prove how, from the first, Segonzac was on familiar terms with that priceless French commodity, *la matière*. R. F.

WALTER MURCH

PRECISE in his conception of form, Walter Murch, whose paintings are being shown at the Wakefield Gallery, has been a draftsman in a stained glass workshop, and is expert in the firing and leading of glass as well. His style is straightforward and he shows considerable range in his approach. There are here two figure paintings handled in quite different ways, *Musician*, shot through with light so that it fairly scintillates, *Person Reading* quieter, its



GRAND CENTRAL, HOTEL GOTHAM

YETTE DE LA CHEVALERIE: "Young Peasant."

shadows playing over the face and body so that the form underneath is clearly felt. There is a cool, rather detached beach scene called *Driftwood* with a slight Surrealist feeling in its hushed clarity. *Still-Life with Violin*, subdued in tone, is well composed. J. L.

BEN-ZION; JOHN KOCH

SINCE the term "contemporary American painting" is so all-inclusive, it is interesting to consider together two very different, though complementary, aspects: the work of Ben-Zion and John Koch, men whose expressions, both stimulating and of equal merit, have just about as much in common as aquavit and champagne. Ben-Zion (at the Bonestell Gallery till March 15) is a Ukrainian who prepared for the rabbinate. He takes up arms against a sea of troubles, and in so doing, he dramatically states the world's ills and his own dreams. Koch, on the other hand, American-born and French-trained, confines himself to the important problem of inducing his fellow-beings to see such quiet beauty around them as he has recorded without affectation in the pictures at Kraushaar's. For Ben-Zion painting is a means to an end; for Koch it is an end in itself.

Koch, in his early thirties, has already shaken off marked stylistic affiliations and is on his own, working soft colors into solid, well-arranged forms. He still experiments, however, and several manners will delight you. There is something of Ryder's poetic quality, and something, too, of *Ethan Frome*, in *New England Cemetery*, painted with a loaded brush. In contrast, a view of excavations along the East River is, though unphotographic, Sheelerish. Koch is interested in the whole, but details are well stated: how truly he gives the textures of grapes and of fur in *Cat and Fruit*!

Ben-Zion, ten years older than Koch, has finished with technical experimentation, having found his ideal medium in a style which can be roughly classified as German Expressionism. He has mastered the use of black outline to separate rich primary colors, and he makes them serve him in bitterly satirical comments about himself and others. *Self-Portrait as a Blind Man*, the series entitled *Glory of War*, and Biblical themes with stirring and far reaching symbolism are cases in point. No man less sure of his tools could produce such a stunning impact, but it is not till you turn from the large pictures to the smaller and relatively quiet still-lives that you realize what a fine painter he is. And even then a sickle accompanies the magnificent *Field Flowers*. D. B.

BEN BENN

CRACKLING forms and brilliant, vibrant color mark the paintings by Ben Benn, now being shown at the Artists Gallery. His still-lives, of which there are several types, are far more expert than his other works. When he paints a figure he seems to be hampered, for it is stiff and unyielding in pose. *Lady in Red* is the best of them, and stands out because of its exciting color rather than as a characterization.



WAKEFIELD BOOKSHOP

WALTER MURCH: "Person Reading."

Benn has really a fine color sense which gets full play in the still-life paintings, both the semi-abstractions and those which approach more nearly to a realistic interpretation of fruit and objects. His permutations of scarlet, Pompeian red, and purple are memorable. So also is the amusing brushwork in his description of the curving boards of a bright blue dory. J. L.

GUGGENHEIMER

OF THE fifty paintings by Richard Guggenheimer at the Lilienfeld Galleries nearly all are landscapes of New England so carefully executed, so coolly observed, that they bear an almost photographic relation to reality. In spite of their objectivity, there is in these portrayals of delicate trees, great slabs of rock, and serene, breathless water, a hush which reflects the artist's mood. The wonderful transparency of a summer day, the silvery light on the edge of the quiet waves at a shore—these are things in which he obviously delights, and no effort at effacing his personality quite succeeds.

There are several still-lives in this group, among them *Bowl of Apples* and one in which the reflection of a newspaper in the polished surface of a table approaches the perfection of *trompe l'oeil*. And yet here again, in spite of fruit of such roundness, and such detailed reality, the artist's delicate perceptiveness belies his impersonality of approach, for the object is as alive as he is. J. L.

SURREALISTS

AN imaginative touch is lent to the fifth and last group of Surrealist paintings in the series which the New School has hung and interpreted through Onslow-Stevens' lectures. In addition to the canvases by Kay Sage, somber and controlled, and to Hayter's exceedingly brilliant and explosive *Praying Mantis*, Howard Putzel has devised a stunt whereby the public is invited to participate in executing composite drawings. Pink papers are fastened to the wall, and the participants draw on them the forms occurring to them "in the split second after a few minutes of complete mental re-

laxation." Each drawing will be concealed, but for the bottom edge, from the gaze of the next experimenter, and the whole effort will be finally viewed in Surrealist holiday mood, we hope. It seems rude to add that a group of drawings by the insane will also be on view.

Paintings and sculpture by artists of the New York City WPA Art Project are exhibited on the fifth floor. Most impressive of these are the jagged, powerful sculpture abstractions by David Smith, though paintings by James Guy and Walter Quirt have arresting psychopathic overtones. J. L.

JOSEF FOSHKO

GOUACHES by Josef Foshko are definitely not run of the mine. A group of his recent ones at the Ferargil Galleries show that he can use the medium to achieve a Renoirish opalescence in the skin or that he can employ it flatly in the composition of a memorable *Mother and Child* which has a timeless quality. Russian-born, he studied in Paris where he was a protégé of Rodin. For several decades he has lived in New York, and he pictures its markets, its beaches, and its amusement centers with affection and a French touch.

Several shows this season have put American drawings to the fore, and Ferargil contributes to this commendable movement by devoting a room to a selection ranging from Weir to Archipenko. Much more intimate than a display of paintings by the same artists could be, a sort of family album atmosphere is created by the review with which you can pass a nostalgic half hour. Included are a lacy landscape by Inness, some baseball players by Eilsheimius, flappers by Everett Shinn, and a couple of anthropoid Dictators by John Pike. D. B.

VERA WHITE

A PUPIL of Earl Horter is exhibiting twice contemporaneously. At the Guy Mayer Gallery you will find Vera White's oils and at the Seligmann Gallery her watercolors. Best known as a flower painter, she shows you in such arrangements as *Cypripedium* that she is most substantial, though landscapes



GUY MAYER GALLERY
VERA WHITE: "Bahamian Exotic."

like the *Shrine* above Alassio are plastic. Elsewhere this painter has a tendency to under-emphasis and feebleness of composition.

JOHN ENOS

A RETIRED sailor, John Enos of Provincetown, paints the same Cape Cod scenes as members of the art colony, but with a difference. His authentic primitive style may be investigated at the Julien Levy Gallery where neat sailboats ride neat waves, and a severe and often geometrical sense of order governs composition. It is interesting to see the *Highland Light*, so often described through more sophisticated and less understanding eyes. *Killing Whale* has a terrifyingly convincing atmosphere, and *Storm off Boston* in plastic terms alone is a beauty.

Perspective does not bother Enos. He paints exactly what he sees, whether it is the flat presentation of a room, as in *Interior*, or the more dashing slice of life on the water as in *Menemsha Bight*. He is the best American primitive seen in New York this winter. J. L.

JOSEPH DE MARTINI

SHOWING his gouaches for the first time, Joseph de Martini, whose oils were seen last spring at the Hudson Walker Gallery, is now at the Macbeth. Definitely related to his work in the more opaque medium, they are no less adroit in his ability to express a great deal in few strokes of the brush. *White Wave* is really a semi-abstract painting, for although the forms are based on reality, the artist has simplified them to almost geometrical shapes. The comparative transparency of the medium allows him to heighten the pale browns of rocks with a stroke or two of scarlet, so that light is vibrant.

More realistic is *Evening Calm*, and organized so that the view out over an inlet, a stretch of land and the horizon, embraces a great deal of interest with no sense of crowding. De Martini's color is clear and fresh. He will doubtless find as many friends for these works in gouache as he has in his habitual medium. J. L.

JULIEN RITTER

BORN in Poland, Julian Ritter, now showing at the Newhouse Galleries, received his art education in California where he lives, and where he has painted successful portraits and made murals for several public buildings. The oils and wash drawings here mark his first appearance in New York. Especially in the portraits his style shows fluency and ease. It is in the wash drawings that it is more interesting and far more emotional.

Defenders of Madrid and Refugees both indicate where his sympathies lie. He works toward effects of fright and horror somewhat as Gropper does, relying on a certain amount of distortion, suffusing his scenes in a curious yellow light which in itself raises forebodings. *Easter Sunday*, though not nearly so penetrating as Grosz, does recall the bitter satire of his earlier work in its



BIGNOU GALLERY
PIERRE AUGUSTE RENOIR: "Nature Morte au Bouquet," dated 1871.

half-clad figures and the contempt in which he holds their petty strivings. *Funeral* is the most successful painting in this group. Its simple elements, stark, chilly atmosphere, and emotional strength give it dignity. Beside the scenes of war-torn Europe, it seems vastly more mature. J. L.

RENOIR CENTENARY

ALL but unnoticed in the ruck caused by great events, the hundredth anniversary of Renoir's birth came and went on February 25. Not far behind as a commemoration is the Bignou Gallery's stimulating exhibition that starts with a picture, *The Bouquet*, even before Renoir had started, that is, before he had gone under Cleve. This is a compactly composed oil of summer flowers, dated 1858, tight with the meticulousness of the porcelainier but as freshly delicate as soft paste china. There are some good landscapes, the *Noirmoutiers* of 1895 and the one of *Algiers*, with its Ziem-like breadth of blue sky. *Still-life with Bouquet* brings back all the period's interest in *japonaiserie*, with its print by Manet after Velasquez hanging on the wall, its fan, its porcelain vase.

Two blue period works, one the excellent *Mlle. Fournaise* of 1879, daughter of the keeper of the inn where the boating party lunched, are important, while one of the best Renoir still-lives we have latterly seen is the *Comptoir* of 1890. The emphasis, due to the table cloth's being the same color as the background and the bowl very nearly so, too, is strictly upon the fruit, which Renoir did not place so artistically as Cézanne, but which he made more luscious. Similarly, with flowers; we find in his *Roses* of 1912 that Renoir likes the full-blown type. In this painting there is little formal difference between the large rose at the right and one in analogous position in *The Bouquet* of many generations earlier. J. W. L.

BOWDITCH; BROOKS

A TIMELY importation establishes the atmosphere of Marquand's Boston at the O'Toole Galleries where Mary Bowditch's sculptures and Henry



BIGNOU GALLERY
PIERRE AUGUSTE RENOIR: "Le Bouquet," dated 1858.

Brooks' paintings are shown for the first time in New York.

In her graceful, under life-size portrait sculptures Bowditch reflects the sound training she received from Paul Bartlett and Ingalbert. The small scale solves the difficult problem of placing such heads. The artist works in terracotta as well as in carved stone and wood.

Brooks' canvases are the sort of floral compositions, painted against a flat ground, which appear in so many dining rooms. He can make the pottery vases ring, and the flowers are so convincingly painted you want to touch them. D. B.

SMALL SCULPTURE

THREE times a year Georg Jensen, Inc., plan to renew the delightful small sculpture exhibition whose first and trial installment has just gone on view at their Fifth Avenue galleries. The artists are of the best, their quality is high, and when it comes to the cast pieces you can deplore only the prices they expect to get. Heinz Warneke is one of our top animaliers, yet there is no reason why a cast of a simplified paperweight-size bear should cost \$120. This goes equally for Glickman, Baizerman, and a dozen others. Result: the public, instead of acquiring a Baizerman — and they should because they're wonderful — buys a \$35 paperweight. Evidently Art Week hasn't made a dent. Just for the record we would like to refer some of these fellows back to the Sculptors' Guild; they weren't so fancy when they showed in the Forties. R. F.

WOMEN'S SOCIETY

MEMBERS of the American Women's Association have hung up a group of watercolors which make an attractive exhibition, with one or two items of special charm. Jane Peterson demonstrates in several paintings how well she understands the basic design underlying such elaborate architectural feats as the Doge's Palace. She simplifies it and, merely suggesting the framework in ink, achieves pleasant and convincing effects.

Lena Altschul has learned the trick of painting a scene from an odd angle

to dramatize her material. It is successful in the case of *Portland, Maine* but becomes monotonous in two other paintings. Maria Cantarella gives *Bronx Park* an air of dignity by emphasizing the bold curve of a stone bridge as it melts into the soft surrounding foliage. *Industry—Pigeon Cove* by Jean Lucas, uses the same method with the chimneys of a factory which dissolve into the smoky background. J. L.

COSTUME DESIGNS

THE third annual costume exhibition of the United Scenic Artists of America makes easy going at the Art Students League. There are drawings, photos, and a practical demonstration of the designing process, from original sketch to muslin to mannequin. From a drawing standpoint Tchelitchev, Irene Sharaff, and Boris Aronson stand out; for elegance of execution see Raoul du Bois, or Czettel, or the heraldic Motleys. There are also plenty of younger designers whose gay fresh ideas make lively silhouettes. Musical show undressings proffer enough cheese-cake to bring in the man on the street in a hurry. R. F.

F. LEGER; H. BOTKIN

YOU may well be impressed by Léger's systematic prolificness, for all of the thirty-odd drawings and watercolors shown at the Harriman Gallery during the first two weeks in March were made since his recent arrival in this country. But discipline, system, and quantity of output have always been marked characteristics of this painter's personality. The fact that his clean, coldly-lit Paris studio had walls which were unmarred by random smears of paint, and that it housed hundreds of pictures—each one neatly framed—attests to that. It helps to explain, too, a certain impersonality in his work.

Perhaps the volume is possible because Léger makes countless variations on a single theme. With the exception of one or two abstracted landscapes and still-lives, all of the items in the Harriman show were either echoes of Mrs. Meric Gallery's large mural *Composition*.

IRENE SHARAFF: costume sketch for "All in Fun."

ART STUDENTS LEAGUE



tion with *Two Parrots* (reproduced in ART NEWS for January 4), or studies for another heroic project, *Les Saltimbanques*, which is as yet unfinished. The new mural, like the completed one, will be a frontal arrangement of huge cylindrical figures. Apparently the artist intends them to be purely decorative. At all events they offer a fine respite from the industrial, agricultural, and historical themes which so often break out on large walls.

The studies reveal what exhaustive consideration Léger gives not only to the problem of actual composition, but to the manner in which it is to be painted. In some of them is an innovation with great possibilities: the use of free color. Broad strokes of red, green, and blue appear without formal relationship to the figures seen in outline through them as through a transparent film. It is as if you superimposed a Mondrian upon a Classical frieze—and made it work. Other treatments in the sketches involve various textural effects achieved by filling in the figures with fuzzy color and nervous cross-hatching.

The gallery currently offers oils by Henry Botkin who has accomplished the astonishing feat of producing enough for nineteen one man shows since he started to paint in 1925 after a career as a commercial artist. The author of these dreamy pictures, built up of layers of warm earth-tone briskly outlined, spends half his time in California and consorts with many of the film great. But one can find few traces



MARIE HARRIMAN GALLERY

FERNAND LEGER: study for "Les Saltimbanques."

of Hollywood in his outlook or his style. His *Actress* is more like a washerwoman—a washerwoman painted by Daumier—than a *Glamour Girl*, and his favorite subjects are the loungers in Central Park. D. B.

WASSILY KANDINSKY

NORMAN DOUGLAS once pointed out that the most pertinent thing about an author is the answer to "What has this fellow got to say to me?" The same question, of course, should be asked of artists, most especially of abstract artists whose relationship with the spectator is on a particularly personal basis. Kandinsky—his seventy-fifth birthday is celebrated by a retrospective at the Nierendorf Gal-

lery—is a non-objective painter of fantasies so fine in line and color that they charm a large group. But since it is difficult for most of us to achieve the Nirvana of true "non-objectivity," his paintings usually suggest different things to different people. Such is the turbulent yet lush-toned large canvas lent by the Art Institute of Chicago, and entitled by the artist merely *Improvisation Number 30*. Because it was painted in 1913, and because some motifs look like tottering buildings, long-range guns, and smoke, it has sometimes been called *The Cannons* and judged prophetic.

The review begins with a landscape of 1909, showing real buildings in melancholy mustards and greens. By 1911 he was abstracting, but you can see the



NIERENDORF GALLERY

WASSILY KANDINSKY: "Composition."

mountain ranges and pine trees in his rose and yellow views. From the war years and the following period which he spent in his native Russia there is nothing, and the show resumes with the true abstractions of the 1920s made when Kandinsky returned to Germany. Each picture evokes its own mood. During the 'twenties the outlines were sharp, the compositions often explosive, and the colors bright. The 'thirties saw more intricate patterns stated in pastel shades which give the impression of a derivation from musical scores or Arabic script. The artist is still in Paris and is probably working as usual but the most recent canvas is dated 1937.

By way of a background, one room is hung with paintings by Kandinsky and three artists associated with him at the Bauhaus. There are tubular figures by Schlemmer, typical statements by Feininger, abstractions by Klee. D. B.

SARGENT; BRABAZON

ONCE upon a time there was a critic named Roger Fry. He did not like Sargent, and said so. He called him a précis writer of appearances. Fry's own paintings being, as it were, altogether unfriable, he loved the static, the lasting, while Sargent saw the momentary, the evanescent. Yet what Fry did not see was that Sargent's watercolors were the best things about him. There Fry could not say the brushstrokes fizzed and crackled; there Sargent caught unusual slants and angles of vision; there



M. KNOEDLER & CO.

JOHN SINGER SARGENT: "The Library, Venice."

his vaunted freshness, for he always looked upon watercolor painting as an emergency art, could count. Admit with Fry that in watercolor Sargent's siennas and cobalts never varied, but Sargent did catch the spirit of place, the grandeur of a moment, much like Brangwyn. Less robust than Sargent was his mentor, Hercules Brabazon Brabazon, beloved of Soames Forsyte. Brabazon thought that to sell his art was a degradation. The two have been hanging cheek by jowl at Knoedler's, Sargent the robust, Brabazon the delicate and the subtle. Brabazon's watercolors are less theatrical, but more exotic, more poetic, quick as the gauziest zephyr. Both men, the commercialist and the man whose sin was that of the aesthetic conscience, were utterly of their period.

These same galleries turn English art into the spotlight with a show of prints and paintings of English life and landscape. Outstanding among the prints are a fine impression of McBey's *Lion Brewery* of 1914, Muirhead Bone's *Wells Cathedral* (only ten proofs in two states), and various fine Palmers, Hadens, and Whistlers. Of the paintings, the Devis, Rear Admiral Purvis and *His Lady in A Landscape*, and *The Forest Stream* by James Stark, bathed in a more lucent air than a Yale School picture usually conjures up, are elegantly flawless. J. W. L.

MORE NEW SHOWS

DEFINITELY distaff, Katharine Miller Leinbach is a Pennsylvania woman who has turned painter. With what charming results, can be seen at the Barbizon-Plaza Art Gallery. She is at her best when she resolves her picturesque Pennsylvania German heirlooms into still-lives. She also has a way with a spray of flowers. The landscapes, for the most part, are the usual Sunday-painter stuff, though her charcoal records of her travels abroad are sprightly.

THE abstract paintings of Anne Ryan at the Pinacotheca Gallery constitute her first appearance in New York in a one man show. In many of her compositions the emphasis is more upon color than upon form. She also (Continued on page 52)

Italian Renaissance Painters

(Continued from page 14)

greatest French sculptor of the nineteenth century, Carpeaux—large marble figures whose dazzling surfaces reflect the age of Impressionism in sculpture.

Though the Kress loan can thus be only cursorily listed here, the objects are of such importance that their exhibition will be among the major events of the opening.

The Italian galleries follow chronological and geographical sequence, though they have been separated according to the original Kress and Mellon Collections, without any interference to the spectator's apprehension of the flow of Italian painting.

Already in the very earliest of the Italian rooms the spectator comes upon a group of pictures which, aside from their laying a solid foundation for a view of the painting that follows, are scarcely less than sensational for their wealth of artists for the most unrepresented in American public collections. To dispense hereafter with the separation according to donor, it is nonetheless interesting to note that both the Mellon and Kress Collections begin with important Byzantine panels: the former with an *Enthroned Madonna* painted probably in Constantinople itself around 1200, the latter with a Central Italian *Madonna* of perhaps a third-century later. The first is almost completely Oriental in the lavish splendor of its gold tracery, the second has a kind of inner grandeur that shows the emancipating marks of the oncoming Renaissance. Both are admirable starting-points as well as foils for the two Duccio panels, especially the *Nativity with the Prophets Isaiah and Ezekiel* that must have been one of the earliest of the *Maestà* panels on which Duccio worked from 1308 to 1311. It is certainly far more Byzantine in feeling than the dramatically conceived *Calling of the Apostles*, yet both are of equal greatness for their demonstration of Duccio's human injection into the otherwise static linearity of Byzantine style; where, however, the *Nativity* charms with fresh, lyric color applied to a traditional composition, the *Calling of the Apostles* vibrates with an emotional intensity due entirely to the movement injected. The Sienese *trecento* continues with a darkly serious *Madonna* by Duccio's pupil Segna, with the poetic little *Angel of the Annunciation* of Simone Martini; two sublimely graceful *Virgins* by the latter's exquisite associate Lippi Memmi. These are but the high lights leading to the exciting representation of the frequently archaic but always individualistic fifteenth-century Sienese: Giovanni di Paolo, his late Byzantinizing sophistication better represented than even in the Siena Gallery; Sassetta in two idyllic panels, one the deeply moving *Meeting of St. Anthony and St. Paul*; Neroccio's subdued blond *Madonna and Angels*.

In, however, the full sweep of Florentine galleries, to which two centuries of Sienese painting are but a muted accompaniment, one fully senses the overwhelming wealth of the National Gallery's possessions. Again, to start,

a contrast: the Cimabue triptych of about 1272, with its weighty, dramatic central figure of Christ; and the far more convincing presence of Giotto's wonderful *Madonna and Child* of just about a half-century later—the former still hieratic, half-symbol, half-mass; the latter, so to speak, in the full round, the gesture real instead of merely suggested. The milestones of the remaining fourteenth century are so numerous that they can only be taken in at a glance: memorable panels from the Orcagna and Cione hands, others by Bernardo Daddi, Giovanni da Milano, Andrea di Firenze. The century closes with two monumental altarpieces by Agnolo Gaddi, one, the *Coronation of the Virgin*, a triumphant harmony of white and blond color—the last echo of the Gothic style in Florence. In Masaccio the real Renaissance begins: his massive *Madonna of Humility* is modeled in powerful light and shade to emphasize mass. His close influence upon Masolino is seen in the latter's two versions of the *Annunciation* theme—the spacious interior with starry sky-vault, and the quite different pair of panels, with their splendidly isolated figures, that probably once were organ-shutters. There are the two profile portraits attributed respectively to Masaccio and Domenico Veneziano, the latter surely by Uccello—though no matter who painted them they are among the very first documents of the personalization of art in the *quattrocento*, the source of most portraiture since. From their powerfully defined volume in simplified profile it is one more step to the same mass seen at full face and half-length: the great *Portrait of a Young Man* attributed to both Antonio Pollaiuolo and Andrea del Castagno, though surely the product of the latter's dynamic contours and deep-throated color. Intermediately there are glimpses of the dulcet, relief-like *Madonna of Baldovinetti*; of two masterpieces by Domenico Veneziano—the elusive color harmonies of his lovely *Madonna with floral background*, and sonorous expressionism of the dramatic little predella-panel of the *Stigmatization of St. Francis*; of Fra Angelico, Lorenzo Monaco and Gozzoli in their brief play of romantic taste amid the strongly realistic atmosphere of Florence. Fra Filippo Lippi is earthier, yet no less lyric in several examples, among them the beautiful sculptural *Madonna* in unforgettable red and blue.

The contact of Florence with the country nearby is visible in Fra Filippo's pupil, the otherwise unnamed Master of the Barberini Panels, whose bell-like clarity and sophisticated architectural perspective give his *Annunciation* here an equal stature with his beautiful panels in the Metropolitan and Boston Museums.

Next are four examples illustrating the full sweep of Botticelli's career—the early "*Corsini*" *Madonna*, still Lippesque but already impressive in linear refinement; the height of his Roman-Medicean splendor in the *Adoration of the Magi* from the Hermitage; the Savonarolan piety and glowering color

of his late manner in the tondo lent by Mr. Kress; and finally the purely personal in his *Portrait of a Youth*. Filippino Lippi's *Coronation*, monumentally Botticellesque, his charming *Tobias and the Archangel*, just as close to his master in a miniature sense, and his superb *Young Man in a Red Cap*, are among the most complete expressions of this ever endearing painter.

Two handsome panels of saints by the great Florentine narrator Domenico Ghirlandaio—the *St. Michael* deriving from a famous Memling that came to Florence in 1482—together with a statuesque *Madonna* influenced by him though the work of the virtuoso colorist Cosimo Rosselli, and another tondo by Mainardi, mark the end of the pre-Leonardo, pre-Michelangelo Early Renaissance. The new feeling is already foreshadowed in Verrocchio's *Madonna* with its massive sculptural forms toned down in grey shadows which anticipate the artist's pupil Leonardo. And it attains full strength in the Leonardesque *Allegory* by Piero di Cosimo, with its surreal imputations, as well as in the same master's monumentally composed *Visitation* altar, with its quite Flemish landscape panorama and small figures. The strength of Michelangelo and the nearly as strong sweetness of Raphael appear in Andrea del Sarto's high-keyed *Madonna* tondo, in Pontormo's concentrically impelled *Holy Family* and in mid-cinquecento portraits by Salviati, concluding a brilliant view of the greatness of Florentine art at which this writing no more than hints.

The painting of Umbria and the Marches, never adequately shown in America, is represented in full height at Washington. Three works by Gentile da Fabriano—one the ex-Goldman *Madonna* in her jeweled splendor, another the marvelously composed little predella depicting a miracle inside a mosaic-walled chapel immediately reminiscent of San Marco in Venice—are a unique group. The same holds for Perugino, whose elusive charm has never been seen to better advantage anywhere: the wonderful triptych from the Hermitage, with its subtle pathos carried out in haunting yet precise tonalities; the early *St. Jerome*; the gem-like little *Annunciation* panel with grotesques in the background, obviously a souvenir of the association with Raphael in Perugia in 1500; and the large, epic *Madonna*, ex-Mackay Collection.

Of Raphael, with four examples—more than in any other American collection—it seems scarcely necessary to speak; certainly not of the *Alba* or *Cowper-Niccolini Madonnas* with their wealth of age-old lore. The brilliant, early little *St. George*, still full of Peruginesque vitality and naturalism, is a masterpiece that can hardly be extolled too highly. So, in its own way, is the *Bindo Altoviti*, despite the sentimentality that nevertheless is a cornerstone of the human approach to the portrait, without which Van Dyck, Reynolds or Renoir could never have painted as they did; but its real triumph is in its subtle monumentality, its massive strength beneath its real delicacy of surface.

The Venetian representation is, perhaps, grandest of all. From Paolo Vene-

ziano's first emancipation from Byzantine pattern in his little *Crucifixion*, and Lorenzo Veneziano's Giottesque, plastic *Madonna*, through the Muranese enamel-and-gold of Bartolomeo Vivarini, and its more poetic application by Crivelli in his small poem of the *Madonna*, the mid-quattrocento Renaissance moment is arrived at in the tiny but revolutionary spatial interior by Jacopo Bellini.

The Mantegna tradition of Classicism and disciplined landscape, with its great influence on Venice, is well shown in the series of *Triumphs* from his school. Eleven works by Giovanni Bellini show the greatest Venetian from his earliest Greek-icon phase to his last lyric period in which he shows the counter-influence of his pupil Giorgione. No less than four portraits by Giovanni are included, alongside one superb example of the Sicilian master who came to Venice and formed the Bellini portrait style—Antonello da Messina, whose *Young Man* is a rare evocation of antique sculptural ideals in Renaissance dialect.

The Venetian Early Renaissance reaches its apogee, of course, in the fairy-tale splendor of the Giorgione (reproduced on the cover of this number). This *Adoration*, surely one of the most beautiful pictorial moments in the history of art, marks, at the turn of the century, the first ascendancy of the landscape, and also another of the great fundamentals of the modern way of painting. In close succession for portraiture comes the Giorgione-Titian *Man* with its bridging of the gap into the full monumentality of the High Renaissance, which is fully achieved in the supremely Classic Titian *Allegory* (reproduced in color, page 37). Three Tintoretto's, two masterpieces of Paolo Veronese—the sparkling little *Finding of Moses* from the Hermitage and the very late, wonderfully colored *Baptism*—and a great Jacopo Bassano, together with two later Titians—the great nude of *Venus* from the Hermitage and the *Lady in Green*—form the titanic closing of the High Renaissance in Venice.

There remain for enforced brief consideration, the schools of Ferrara and Lombardy and the rest of Northern Italy. The two latter make up a gallery of the Milanese, Parmesan and nearby influences of Leonardo da Vinci which one must go to the Brera to match. The Ferrarese school is so completely represented—and so uniquely for America—that I had long ago set it aside as the subject for a first article on an individual Italian group in the Gallery. From the powerfully conceived two Cossa saints through the two Bentivoglio portraits by Ercole Roberti to works by Zoppo, Lorenzo Costa, Garofalo, Francia and Dosso Dossi, the extraordinary versatility and strength of one of the greatest closed units of painting tradition is demonstrated in this selection from Ferrara.

All this, as I close, seems hopelessly incomplete, and I can only pin my faith on the illustrations to give an indication of what would take a book thrice this size to tell in full. If the present issue can serve as an introduction to the Italian paintings at the Gallery, it will have fulfilled its purpose.

THE ART NEWS OF AMERICA

(Continued from page 11)

cupboard, the painting of Van Eyck, the understanding of Picasso are only a few of the subjects proposed. To sugar coat even a palatable pill, they offer a series of art appreciation films, the most complete of its type ever presented.

Polish Art from World's Fair on Sale in Detroit

VISITORS to the World's Fair who wistfully recall the Polish Pavilion will be interested to learn that its entire remaining exhibits and souvenirs have been installed in Detroit until their ultimate disposal by sale. There are textiles, hand-woven woolens, and furniture; prints from what was an unusually rich graphic section; and a painting group featuring the heroic mural series of Poland's past by Jan Hendryk de Rozen which brightened the Pavilion's main gallery. Proceeds from the sales will be sent to the Polish army units now fighting in England.

Masterpieces by Le Nain and Gainsborough

ONE of the great works of the rare seventeenth century artist Louis Le Nain has been added to the Mildred Anna Williams Collection at the California Palace of the Legion of Honor.

The painting, which comes as the gift of Mr. H. K. S. Williams, was acquired through M. Knoedler & Company and was shown in their galleries at the Le Nain exhibition held in 1936, when its only rivals were two loans from the Louvre. For the previous two centuries it had belonged to the Dukes of Rutland.

The picture shows a very human aspect of a peasant house in Lorraine. With imperturbable dignity, the peasant stands before his dwelling, his family about him. The whole scene is bathed in soft afternoon light and gives out that sense of human dignity and serenity which epitomizes the painter's final style. From the 1854 publication of *Art Treasures in Britain* down to modern times, this work has called forth exclamations of delight from art writers, who refer to its nobility, its exquisite luminosity, pureness of color, and wonderfully careful execution. Though San Francisco has a comparatively generous representation of the seventeenth century, it is its first really outstanding example of the French school.

The same generous donor has further presented the museum with an English portrait from the collection of the late J. Horace Harding. This is a well known likeness of Mrs. Fitzherbert which is among the most finished samples from his brush. The painting was successively owned by the Hon. Mrs. D. Damer and the Earl of Fortescue.

Death of Parish-Watson, Dealer & Orientalist

THE death of MacDermid Parish-Watson, president of the well known firm of dealers by that name, is important news in the art world. Orientalists, in whose field he held an enviable position, and many large-scale collectors who owe some of their finest objects to his discriminating taste will regret this distinguished 57th Street figure. In 1938 Mr. Parish-Watson was placed in charge of the Hearst Sale whose \$40,000,000 worth of paintings and antiques were in part disposed of through his offices.

The Functions of Color in Washington

TERMS for color phenomena are hopelessly confused between the verbiage of the scientific in mixing colored lights (which have no practical application to painting), and the experiments in mixing powdered pigments. With this cautionary statement, followed by a concise definition of "hue," "tone," and "value," the catalogue of the Phillips Memorial Gallery launches into an exposé of "The Function of Color in Painting," the subject of a current educational exhibition on view until March 23. The visitor to Gallery I, which contains

such varied offerings as a Whistler, a Klee, and a Fra Angelico, is asked to compare the two prime functions of painting: decoration vs. expression. Color for illusion of natural appearance is next illustrated by artists whose preoccupation was light effects. Light falls softly, obliquely, on a Chardin still-life and several Corots, and on the *Head of a Woman* by the great master of atmospheric depth, Rembrandt. Frontal light, *per contra*, can be observed in Manet and Franz Hals. The broken prisms of the Impressionists, and color as descriptive suggestion occupy the two following rooms. Chiaroscuro has powerful champions in Luini, Titian, and Fantin-Latour. Color, imaginative, dynamic, or decorative, color symbols for natural forces are only a few of the classifications under which the show has been arranged. As an educational experiment it is unique. As a picture review, it is thoroughly enjoyable.

New Society Presents a Chapin to the Museum

AS ITS first operation, the new Society for Contemporary Art (its formation at Chicago was reported in these pages) has purchased a painting by Francis Chapin for presentation to the Art Institute of Chicago. The picture was the choice of the society's president, William D. Darrow, who shares with thirty-two other members the privilege of nominating a favorite work for the museum's collections. Entitled *Little River*, this Chapin is a landscape of Saugatuck, Maine, done in the rich reds, greens, and browns, and handled in the expressionistic manner which has earned fifteen prizes and numerous museum purchases for the forty-two year old artist.

Houston to Get Its First Art Gallery

LOCAL sculptors and painters, who up till now have been dependent for a showing upon museum and club events, and who more frequently have not been able to exhibit their work at all, hailed with enthusiasm the groundbreaking for the town's first bona fide gallery. Work on the one-story building will start at once and it is believed that an initial exhibition can be staged by April. Ample wall space, fluorescent lights, and stands for the display of small sculpture and ceramics will be features of Houston's number one art mart.

Sculpture and Color for Berkshire Houses

CIRCULATED through the Clay Club, modern sculptors have come to Pittsfield's Berkshire Museum for March—a vigorous young group who, in addition to taking their material from life's daily commonplaces, take



PRESENTED BY MR. H. K. S. WILLIAMS TO THE CALIFORNIA PALACE OF THE LEGION OF HONOR

BY LOUIS, GREATEST OF THE LE NAINS, is "Peasants in Front of Their House," an acknowledged masterpiece for the last eighty years and formerly owned by the Dukes of Rutland.

pleasure in getting down to essentials with their mediums, whether stone, wood, or terracotta. Behind an often deceptive simplicity there is fine craftsmanship in pieces like George Cerny's marble *Chrysalis*, Matthew Safferson's *Play of flinty koa wood*, and in Cleo Hartwig's granite *Baby Screech Owl*. A very new departure for the museum is the neighboring exhibit of "Color in the Home," illustrated by enlarged color photos, and charts, and offering tried and practical suggestions for remodeling the faded interior.

Gift of Portraits to New York Historical Society

ONE of the rarer members of America's first generation of native trained portrait painters is Jacob Eichholz, the author of the New York Historical Society's handsome new portrait pair. The gift of George L. Shearer, they represent Frederick Eichelberger, member of the Pennsylvania House of Representatives, and his wife. Although not dated they are excellent samples of the artist's classic period whose unostentatious solidity and agreeable clarity of execution was by 1820 bringing Eichholz more success in Baltimore than either Peale or Sully. Though he painted numerous celebrities at this time, Eichholz, coming from the middle states, has been much neglected and the hanging of these works is an occasion to reappraise the onetime sign painter and coppersmith who rose to be an important American artist.

Death of Albert M. Bender, California Art Patron

THE death of Albert M. Bender, an influential figure in West Coast art circles, was announced last week. This onetime insurance agent who, by the age of seventy-four had made numerous and notable gifts to San Francisco institutions, was associated with a number of cultural interests. Besides supporting the city's opera and orchestra he was an honorary member of the San Francisco Institute of Art, a member of the Artists' Council, and a Fellow of both Royal Geographic Society and Royal Society of Antiquaries of Ireland. Some years ago he was made Chevalier of the Legion of Honor and Cavalier of the Crown of Italy. His most notable gift to the San Francisco Museum of Art, known as the Albert M. Bender Collection, totals nearly two thousand works.

A University's Benefactors Present a Clouet

LATEST and twenty-ninth addition to the collection of paintings which Mr. and Mrs. Merle J. Trees have presented to the University of Illinois is a François Clouet portrait which was acquired from the William Randolph Hearst Collection. Authenticated Clouets are rare enough; there are in fact not more than ten or twelve known which are undisputably from the hand of the elder of the two painters by this name. This particular example, which



is attested to by Dr. M. J. Friedländer, is also documented by a preparatory pencil study in the Salting Collection of the British Museum. The subject is Mme. de Piennes, daughter of Admiral

PRESENTED BY MR. GEORGE L. SHEARER TO THE NEW YORK HISTORICAL SOCIETY
JACOB EICHHOLZ, a little known American, painted the "Portrait of Frederick Eichelberger," probably about the year 1820.

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Chabot, governor of Burgundy and Normandy and fellow-prisoner with Francis I. Ever uncompromising, Clouet sees her with hard clear realism against a beautifully-toned greenish background which sets off pale pearly flesh and dark blond hair. The splendidly realized jewels are important since original ones of this period are almost non-existent in France. The picture is in fine condition with not more than one square inch of restoration over the entire surface of the canvas.

Indianapolis Museum is Rejuvenated

A TRANSFORMED John Herron Art Museum of Indianapolis greeted the first-nighters who flocked to the formal opening of its inaugural exhibition of eighteenth and nineteenth century English painting. The Museum has undergone a face-lifting and streamlining during the last six months, the first major remodeling since it was built in 1905. Two new galleries provide an additional 300 feet of hanging space. There is a new assembly hall and improved picture storage and workshop facilities. In addition to this, and at a total cost of some \$50,000, the most modern installation prevails throughout.

The forty paintings in the show, all borrowed from local collections, point to the popularity of the English school in Indiana. It is a broad group, for besides the standard portraitists it includes Bonington, Herring, Lely, Morland, Hogarth, and other lesser-knowns.

In Gallery II, on walls of a soft grey-green now hang European seventeenth, eighteenth, and nineteenth century works. Light blue walls constitute a background for the James E. Roberts Collection of primitives. Impressionists hang against a greyed lavender, textiles on salmon-pink. Hoosiers should take



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FRANCOIS CLOUET: "Mme. de Piennes" (above); pencil sketch for the portrait (below) is in the British Museum.



especial pride in the new Indiana room where works by local artists (which make up about 40 per cent of the collections) are at last assembled.

Shifting the American Scene

(Continued from page 42)

My Fencing Fantasy, however, he takes a flying leap into Freud and emerges to a large degree stripped of his formerly free and dashing style. The canvas is more successful as an abstract composition than as a dream representation, but when an artist of Schwartz's attainments starts out afresh, the rest of us do well to defer to his judgment.

You somehow wish that as much could be said for Aaron Bohrod. It is impossible to tire of the series of extremely similar canvases which Bohrod has exhibited in recent years, because they are beautiful enough to stand endless repetition. But the feeling does creep in that Bohrod either is an extraordinary perfectionist or is afraid to move outside of a successful gambit. If the latter is true (and be it remembered that this artist's motives have not been revealed to the writer), the case will serve to introduce a digression from the business at hand.

All in all, there are more good and/or interesting paintings than will be mentioned here. Gertrude Aber-

crombie stands firm and forthright with a depiction of a girl leading a horse. In this, as always, Abercrombie reveals her directness of approach and purity of composition, which factors in her hands are more conducive to emotional appeal than all manner of heroic styles. Russel Woeltz, Julio de Diego, and Edmund Giesbert maintain their admirable standards. John Wilde saw and painted a Surrealistic stump, with a crab and other natural objects fitting into the mood. The non-objective school is meagerly represented, with Richard Koppe, a sterling draftsman, displaying the most original and successful compositions. Eugene Karlin has a strong and compelling seated figure, lacking consistency in handling and color, but possibly planned that way. Susanne Siporin documents a maternity ward with due iconoclasm and some interesting shapes.

On the whole, and despite the handicap of the Great Debate, there seems to be continued improvement in the quality of the Chicago annuals.

Federated Artists: 1st Birthday

(Continued from page 41)

is like a portrait of sound and fury, with fury in the ascendant. Beulah Stevenson is a borderline case between abstraction and that evocative use of arbitrary form which suggests real representation. In the latter category her *Storm Path* is organized so that space is significant and color resounding. George Morris' pure abstraction is most interesting as harmony in terms of hue.

True genre painting appears in several examples by Simkovitch, but the oddly named *Anne*, which is really a landscape, is the most inventive. There are several attractive works by Jacques Zucker, notably his *Girl Ironing*, with its quiet glow and nice feeling. Anne Goldthwaite's *Girl Sewing*, with firm, symmetrical movement, is really a portrait of the figure at the machine. Mark Datz in *At Dawn* composes in color, the sleeping figures on a roof incidental to the study of atmosphere. Benjamin Constant's wistful distortions re-

ward the spectator who takes time to look beneath the surface.

Over against forty-two painters the seven sculptors do not bulk large numerically, but with De Crefft's *Salamambo*, the standing figure of a woman hewn from Georgia pine, and Warren Wheelock's effective stylized *Son of God*, they offer quality. Rhys Caparn's wavelike figures, Nat Ferber's forceful, rectangular heads, especially the *Thinker*, Anita Weschler's keen sense of sculptural masses in *Shrapnel*, Arline Wingate's breezy and ingratiating *Hitch Hiker* offer contrast and are in themselves stimulating sculpture.

One would like to mention the entire list of artists, for as a group they have taken a stand which calls forth admiration and in their first show they establish aesthetic standards. Political propaganda divorced from good paintings is just as boring as are the clichés of merely competent academic work.

Feininger's Counterpoint in Paint

(Continued from page 39)

Rider group that included Klee, Marc, and Macks. But Feininger is a real New Yorker, born in Manhattan of American parents. They were both musicians, his father a composer and a concert violinist who played in Europe before crowned heads, and his mother a singer. Lyonel's early memories are not so much of the musical career, he too, violinist, which he started at the age of twelve, as of the little yachts on the East Seventy-Fifth Street lake in Central Park, among which his own scale models sailed and raced, and of the trains coming into the Grand Central, every one of which he knew and loved. Indeed it was this passion for ships and other objects connected with linear dynamics that found him down by the docks day after day, and that was later (in 1907) to turn him exclusively into a painter, with occasional busman's holidays composing organ fugues.

His father, in Germany on one of his tours, thought it would be well if Lyonel took violin lessons in Hamburg. That was in 1887, but the young man was already drawing, and still dreaming, on trips down to the Baltic strand from Hamburg, of the beauty of ships. One of his first drawings, of 1889, is of a Rudder on a barge, done in semi-opaque bistre wash with Chinese white. Three years later what was left of the wreck of *The Triton* engrossed him and we see all that detailed interest in chains, toggles, and steel hulls which would reveal a man's having some engineering bent.

Lyonel stayed in Germany, took abortive lessons in the violin from Arbos, the Spanish royal violinist, saw many dawns and sunsets glow, and still was not a painter. At first he felt that easel painting was not for him. He was instead a more familiar figure to the press, being intensely interested in caricature, and America knew him in 1906-07 through the comic strips of *The*

Chicago Tribune for which he concocted *Wee Willie Winkie* and the *Kinder Kids*. A visit to Paris in 1892 and 1893 had found him self-centered and unimpressed by Monet and the then raging Impressionism.

Not until he in 1905 again decamped in Paris, where he married two years later, did he turn all his energies to painting. An exhibition of a hundred Van Goghs at Bernheim-Jeune in 1907 he calls a floating influence upon him. There were so many new impulses in art in those days that Feininger, whose own wheels were going around at a pretty lively rate, decided he would work out in hours of quiet introspection what he wanted to express. "Consciously I worked along lines lying dormant in my subconscious."

Here was where Bach came in. Not at once and not always, for despite Feininger's calm purpose, a special aimlessness, as of Marin, characterized his more tentative, muddled approaches toward structure. After exhibitions with *Der Sturm*, a group that included Klee (his intimate friend for thirteen years when they were both at the Bauhaus together), Kandinsky, Bauer, Chagall, and Archipenko, Feininger's painting began to take on new depths. Equalization of planes to him meant also increased delineation of tensions, for without showing the directive pull of atoms or objects what point was there in obliterating the planes? Like Bach, he wanted to show the reasons for his orderly arrangements. Like Bach, as you may see in such a picture (really, like Feininger's watercolors, a colored drawing) as *Old Gables* or *Green Island*, he built up things cleanly, precisely, out of a complicated nature, while none the less, like Bach's fugues, truly suggesting the complication and the depth. Like Bach, he went in for contrapuntal colors in his oils—super-glazes of blue and brown, as in *Regler-*

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kirche, overcasting a feebly golden veil.

All along the 'twenties and the 'thirties has Feininger been solidifying his roots so that you can say of him that his oils, although they depict nothing definitely religious or scriptural, thrill you with the flavor of deep religious experience. As long ago as 1919 he could suggest in *Gothen* through purples, lambent greens, and taupes the vital sobriety and satisfaction of true inwardness. He condemns the merely charming as leading to no true contentment for him. His impressions of humankind are angular silhouettes, as in *Anglers*, of 1940, the old type of fantasy which he finds with increased residence in America is coming back to

him. But more than anything else this returned native wishes to make contrapuntal studies of New York, feeling that the city is a gold mine for the brush of a talented fantasist, much as the Rhineland towns were for him ten to twenty years ago. His first few pictures of our skyscrapers make you believe that they will be looked back upon with pride and pleasure. Lyonel Feininger, outstandingly catholic in his appreciation of American painting, however feels that though his contemporaries have developed enviable techniques, there is a certain last magic wall they must penetrate before reaching *ultima thule*—land of fantasy. Of him it can be said he is already there.

The Passing Shows

(continued from page 46)

experiments with textures, especially in one work made up of variations of white. Harmonies are soft, and the sense of the artist's delving into her unconscious for material rather than deliberately choosing from the outside world pervades most of this work. Occasionally, as in one painting in which the forms of fish are faintly discernible, she achieves more brilliance of tone, and a strong sense of movement. Her one landscape exhibits the same fastidious color, and ability to organize with clarity.

FLOWER paintings by Kitty Parsons at the Argent Galleries are decorative watercolors which rely upon attractive color rather than on faithful adherence to form. Though based on the artist's general knowledge of actual flower shapes, they do not aim to be realistic. *Early Blooms* and *May Garden* have a wider range of color than the rest and show taste in combinations of hue.

In the catalogue of her paintings and those of her students Ethel Paxson emphasizes the importance of craftsmanship. The work here, both hers and her pupils', is good academic stuff, routine in the selection of material and competent in describing it. *Fruit* by Jean Bauer is the most interesting of the group which as a whole is fairly uninspired.

HILDA FELDMAN, who teaches painting in Newark, is exhibiting watercolors of New Jersey at the Fifteen Gallery. She knows how to control this difficult medium, permitting it to be loose and free but never to run away with her. The landscapes, if somewhat conventional, are tasteful and easy to look at.

PAINTERS of habitat groups in natural history museums are not apt to attain to pronounced recognition as serious artists in their own right, this because today the artist who exposes wants to be, for better or for worse, a sensation, or what Eric Gill called a psycho-exhibitionist. The painter of habitat groups obviously can't be a fantasist. Yet some of these artists have come out of the anonymity of the cy-

clorama. Francis L. Jaques, the ornithological painter, for instance, is one. William R. Leigh, master painter of the habitat groups of the Carl Akeley African Hall of the American Museum of Natural History, is another. Mr. Leigh, exhibiting now at the Grand Central Galleries, Vanderbilt Avenue branch, goes back to the Munich School. His teachers sound like a roster of those who taught Chase and Twachtman. William Leigh's is an illustrational, careful art, but some of the things he does, like *Arizona the Wonderland*, are not only beautifully colored but trench upon abstraction, while others, like *The Marauder* or *Crooked, Anyway You Take Him*, or, best of all, *Fire Dance* (a preliminary charcoal on canvas), have maximum verve.

AN exhibition of modern-day mosaics at the Artist-Craftsman Gallery reveals astonishing activity in a field which has its roots so deep in antiquity. For comparison's sake the exhibition includes items from Antioch, and Roman work dated several centuries B.C. Other designs are by such contemporaries as Max Spivak, Stefan Hirsch, Max Pechstein, and Elsa Schmid, and many of them have been executed by the artists themselves.

How well the modern view translates into mosaic may be seen especially in Max Spivak's designs. His use of odd materials is imaginative, oyster shells, pebbles, and thumb tacks all finding a place in lieu of the traditional substances. Elsa Schmid's *Mother and Child*, which she executed herself in rough, angular pieces of stone, achieves feeling which moves you to admiration. The group as a whole is worthy of the attention of anyone interested in such promising architectural adjuncts.

THE New Age Dawns" is the title which Leopold de Postels has given to his exhibition of paintings at the Morton Galleries. Embodying hope in terms of the Rosicrucian philosophy, the pictures present small men who inhabit large and angry mountains. The colors are mostly slate blue and rose and the style recalls both Roerich and Kent. *The Heart Unafraid* is one of the best of this type.

BOOKSHELF

MYSTERY MAN

THE SURVIVING WORKS OF SHARAKU.
By Harold G. Henderson and Louis V. Ledoux. New York. E. Weyhe on Behalf of the Society for Japanese Studies. Price \$4.

WHENEVER the day comes in which mankind can again look back on its artistic past, the United States of America will be found foremost in the line of progress. It has built up material for scientific research and collections, in many fields without equal. Proving the truth of this statement was the Sharaku Exhibition, held from December 1939 until April 1940 in, successively, the Museum of Fine Arts, Boston, the Art Institute, Chicago, and the Museum of Modern Art, New York. Although now of the past, it lives on in the monumental catalogue published by Henderson and Ledoux.

The subject of this study is the work of a strangely moving artist. The authors have proven that Sharaku produced his 136 surviving prints, not during a few years as presumed before, but actually during ten months of the year 1794. This makes his work "more incredible" and the mystery of his life "more impenetrable." Wisely, in the case of Sharaku, the authors have not tried to replace the darkness surrounding his career by purely speculative explanations.

It was a hard task for the writers to weave the complicated procedure of research into the fabric of this book. The plays and the remaining playbills that have made it possible for the authors to advance beyond F. Rumpf's monography, published in 1932, do not make easy reading. But the arrangement is such that the layman finds aesthetic pleasure, the collector finds all the useful information, and the scholar finds a survey of the actual research concerning the problems in which he is interested. Unless an unexpected discovery is made, this book will remain the last word on this master of the print. A. S.

CHARLESTONIANA

A CHARLESTON SKETCHBOOK, 1796-1806. By Charles Fraser. With an Introduction and Notes by Alice R. Huger Smith. Charleston, S. C.: Carolina Art Association. Price \$5.

WASHINGTON ALLSTON said about 1800 that he had seen a lot of landscapes by Charles Fraser of Charleston, more famous as a miniaturist. That would catapult Fraser into being, with the very possible exception of Ralph Earl, the earliest American landscapist. He painted watercolors in a sketchbook and these, dating from 1796 to 1806, are now published in color by the offset process in a charming little book. They reveal that love for stiff forms—post-and-rail fences, high-gabled houses, and limpid pools—that bespeak a precise and logical mind (Fraser also practised law for a generation) and set him on a par with Earl. He grew comparatively bolder as

he progressed, as the only picture from the North, of Newport, is tintured by the freer romantic feeling of De Wint and the English landscapists. J. W. L.

THEATRE DECOR

THEATRICAL DESIGNS, FROM THE BAROQUE THROUGH NEOCLASSICISM. Unpublished Material from American Private Collections. Introduction by George Freedley. New York, H. Bitter & Co. Three vols. Price \$65.

QUITE apart from the obvious fascination of their theatrical subject matter, these handsome portfolio volumes should be of interest to the widening circles of amateurs of drawings in this country, for they contain magnificent plates—each splendidly reproduced and carefully matted—which show the vital work of imaginative master-draftsmen. For quality of drawing and composition, sketches for sets by Piranesi, the Galli-Bibiena family, Fossati, and others are almost the peers of studies in pen and bistre by Poussin and Watteau.

As a history of theatrical design of the period, the publication does not purport to be exhaustive: it sets out to record only those more elaborate aspects of Baroque and Neo-Classical décor which were of particular interest to Michael Mayr, a nineteenth century Austrian designer. Mayr's collection of Italian and German designs recently came into the possession of Mr. Janos Scholz of New York, and it is from his and other private American collections that the previously unpublished material has been gathered. In his introductory text, George Freedley, Curator of the Theatre Collection of the New York Public Library, traces the history of the collection itself and evaluates the men represented in it. D. B.

BOOKS RECEIVED

ROMAN PORTRAITS. New York, Oxford University Press. Price \$3.

PORTINARI, HIS LIFE AND ART. With an Introduction by Rockwell Kent. Chicago, University of Chicago Press. Price \$7.50.

YEARS OF ART. By Marchal E. Landgren. With an Introduction by Walter Pach. New York, Rob't M. McBride & Co. Price \$4.50.

SPACE, TIME AND ARCHITECTURE. By Sigfried Giedion. Cambridge, Harvard University Press. Price \$5.

AMERICAN FIGUREHEADS AND THEIR CARVERS. By Pauline A. Pinckney. New York, W. W. Norton & Co., Inc. Price \$4.

AARON SOPHER. By Forbes Watson. Baltimore, Theodore Ember.

ARTIST IN MANHATTAN. By Jerome Myers. New York, American Artists Group, Inc. Price \$3.75.

THE PRADO. By Enriqueta Harris. New York, The Studio Publications, Inc. Price \$4.50.

THE TECHNIQUE OF OIL PAINTING. By Frederic Taubes. New York, Dodd Mead & Co. Price \$2.75.

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COMING AUCTIONS

Old Masters From Davis
& Porter Collections

ARTISTS of various schools are represented in the public sale of paintings at the Parke-Bernet Galleries on Thursday evening, March 20, following exhibition each weekday from March 15. The sale comprises property of Mrs. Dwight F. Davis of Washington, D. C., paintings collected by the late John P. Porter of Scranton, Pa., and from other owners. The painting by Corot, painted in 1872-3 and signed, is entitled *Pêcheur à la Ligne: Souvenir du Pont de Mantes*. It depicts a wooded shore with a fisherman casting and a figure on horseback riding along a sunlit path, an arched bridge in the distance. Monet's *Matinée sur la Seine près Giverny: Effet de Brume*, one of a series of the same scene which he executed at different hours of the day, was painted in 1897.

Other noteworthy paintings in the sale include *Old Woman Chopping*

Bernet Galleries on the afternoon of March 22 following exhibition from March 15. William and Mary and Queen Anne walnut furniture and eighteenth century mahogany in the designs of Chippendale, Sheraton, and Heppelwhite are supplemented by a few choice pieces of American origin. The English seventeenth and eighteenth century silver—of the Charles II, Queen Anne and Georgian periods—offers candlesticks, coffee pots, tankards, hot water urns, wine coolers, and other objects.

A Heppelwhite-shape sideboard, finely inlaid, and a very important set of eight Chippendale finely carved mahogany chairs covered in needlepoint are among the outstanding items of furniture. There are also a Queen Anne small knee-hole desk in burl walnut, a set of eight shield-back Heppelwhite dining chairs, a George III mahogany break-front bookcase, and a rare Sheraton inlaid mahogany wine cooler with original fittings. Of further interest the



DAVIS ET AL. SALE: PARKE-BERNET GALLERIES

BARBIZON MODEL, American nineteenth century style: "The River Bank" by George Inness.

Onions by Candlelight painted about 1660-5 by Gerard Dou and recorded in various distinguished collections. The Goya portrait *Don Manuel Alvarez de Faria* belonged formerly to George A. Hearn. The sale is further distinguished by a Ziem Venetian lagoon scene, a Delacroix portrait of a mulatto girl, a Henner auburn-haired reclining nude; a Couture self-portrait; paintings by Daubigny, Dupré, Diaz, Troyon, Monticelli, and other French nineteenth century artists; also the American Hudson River and Impressionist schools.

sale includes a William and Mary walnut marquetry mirror of unusually large size, a Sheraton gentleman's fitted dressing table of the beau brummel type.

Wm. Howe American Glass
Collection, Part II

PART II of the well known collection of American glass, property of the late William T. H. Howe, will be dispersed at public auction at the Parke-Bernet Galleries on the afternoons of April 3 and 4, following exhibition from March 29.

There are numerous examples of hand blown, blown three-mold, Stiegel, Ohio, and South Jersey types in the sale with a wide color range extending to sapphire, amber, amethyst, aquarine, and green types. Important items are: a rare amethyst sugar bowl and cover among the three-mold pieces; a Stiegel salt shaker; a blue paneled vase; a clear paneled vase, and several blue sugar

Walter T. Stern Furniture
and Decorations

AN ENGLISH collection of fine furniture, silver and table china, the property of Walter T. Stern, with the property of another consignor, will be dispersed at public sale at the Parke-

bowls and covers. With these will be shown a large assortment of historical flasks and bottles with notable Ohio-blown chestnut flasks in amber and green tones, either swirled or latticed.

Roberts Silver, Gold & Decorative Objects

A GOLD and enamel footed bowl presented to Emperor Leopold I, dated 1665, and probably made at Vienna, will be featured in a sale at the Kende Galleries on the afternoons of March 19 and 20 of the property of



ROBERTS SALE: KENDE GALLERIES

SUMPTUOUS enamel and gold bowl, Vienna, probably 1662.

the sale, which will be exhibited from March 14.

Three gold individual traveling flatware services, made for Frederick Augustus I (1670-1733), Elector of Saxony will be sold together with a similar service made for his son, Frederick Augustus II of Saxony.

Among the Ch'ien-lung jades are an Imperial fei-ts'ui censer, a pair of plain spinach green jade bowls and a spinach green cylindrical censer. A fu-lion of deep blue lapis-lazuli flecked with gold and several delicate figures in coral are among the semi-precious stone carvings.

Among the watches are a French gold example with calendar, circa 1750; a Dutch silver watch of the early eighteenth century with changing hour figures; a Viennese silver book watch, circa 1650; and a French gold repeating watch, circa 1820, with secret compartment. The group of French and English furniture includes several Queen Anne walnut and needlepoint settees and chairs.



HOWE SALE: PARKE-BERNET GALLERIES
HEAVY AMBER, called "black" glass South Jersey sugarbowl.

Owen F. Roberts of New York, and others. Chinese carvings, a collection of French and English tapestries, furniture, and art objects, as well as a group of seventeenth and eighteenth century gold and silver watches are included in

National Academy

(Continued from page 40)

prize, I suspect because the aura of Sheets hung a little heavily about it. It is a true landscape, permeated with burnished gold, but instead of some of its neighbors I think it might have been better surrounded with pictures like Jay Connaway's *Into the Sun*, Hilde B. Kayn's stirring figures in stormy landscape called *Rescue*, Edwin Dickinson's romantic *Villa de Printemps*, Dabo's juicy poetic *Cagnes*, Groll's *Cape Cod Dunes*, Joseph Raskin's agitated *New England Coast*, and Lloyd Parsons' calm, Cropsey-colored, ribboning *New England Lake*. Edwin Dickinson is the American Le Sidaner, though, fortunately, not quite so cloying, and his canvas, which is shot full of poesy, would have done more bravely next either the resolutely drawn Delbos that is marked with complementary tones or the exciting *Winter Scene* by Francis Speight, which is achieved with just as little dwelling upon the obvious. I am glad to see that the 1st Hallgarten Prize went to a landscape in this contingent, to Stokely Webster's sort of modern *fête galante: In the Park*. Here again the hanging is criticizable, this fine, directly painted, greyed oil that succeeds in being more spirited than a Prendergast over much the same subject mat-

ter, being hung above Raymond Neilson's forthright, glistening prize-winner. The two do not gee, and this is the old wives' tale of one Academy show after another.

Undoubtedly a good deal of energy has been spent in thinking out how canvases of differing dimensions can conveniently be fitted next to one another. But this, I submit, is starting at the wrong end of the ladder. It may be nice to have pictures of similar dimensions, say, on the horizontal axis, flanking one on the vertical; they may make good pendants; but the relevance should in an exhibition of this size and scope be sought in likeness of categories, subject matter, handling, or color. When such parallelisms can't be found except through pretty grim footwork, half the fun of going to an enormous exhibition is lost. The profit, for instance, in being able to compare Ivan Le Lorraine Albright's best portrait *The Oarsman*, where the red sweater and the net give him a grand opportunity to contrast dangling hairs and reticulations against his familiar epidemic convolutions, with Alfred Smith's *The Tramp* is lost. And who is the loser? Why, the public, the very witness that should have been the most wooed.

MIRO

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ALBANY, N. Y., Institute of History & Art. Apr. 30-June 1. *Artists of the Upper Hudson Annual*. Open to artists residing within a radius of 100 miles of Albany. Mediums: oil, watercolor, pastel & sculpture. One man jury. Purchase prize. Entry cards & works due Apr. 18. J. D. Hatch, Jr., Director, Albany Institute of History & Art, 125 Washington Ave., Albany, N. Y.

CINCINNATI, O., Cincinnati Art Museum. Apr. 1941. *Cincinnati Artists & Craftsmen Annual*. Open to residents of greater Cincinnati. All mediums. Jury. Cash prizes. Walter H. Siple, Cincinnati Art Museum, Eden Park, Cincinnati, O.

DALLAS, TEX., Museum of Fine Arts. Apr. 6-May 3. *Allied Arts Annual*. Open to residents of Dallas County. Jury. Purchase & cash prizes. Entry cards due Mar. 26; works Mar. 31. Richard Foster Howard, Director, Dallas Museum of Fine Arts, Centennial Park, Dallas, Tex. Museum of Fine Arts, Nov. 2-30. *Texas Print Annual*. Open to artists who have resided in Texas for one year prior to the exhibition. All mediums of prints. Jury. Purchase prizes. Entry cards due Oct. 25; works Oct. 26. Mrs. John Morgan, President, Dallas Print Society, Dallas Museum of Fine Arts, Dallas, Tex.

MILWAUKEE, WIS., Milwaukee Art Institute. Apr. 2-29. *Wisconsin Art Annual*. Open to artists who have resided in Wisconsin for one year during five years previous to the opening of the Exhibition. All mediums. Jury. Purchase & cash prizes. Entry cards & works due Mar. 22. A. G. Pelikan, Director, Milwaukee Art Institute, 772 No. Jefferson St., Milwaukee, Wis.

NEW YORK, N. Y., Academy of Allied Arts. Apr. 3-24. *Allied Academy's Spring Salon*. Open to all artists. Mediums: oil & watercolor. No jury. No prizes. Entry cards due Mar. 24; works Mar. 29. Leon Nadon, Director, 349 W. 86th St., New York, N. Y.

New York Botanical Garden Museum. Mar. 30-Apr. 30. *Bronx Artists' Guild Annual*. Open to artists of N. Y. City & vicinity. All mediums. Jury. No prizes. Entry cards & works due Mar. 29. Angus McNaughton, President, Bronx Artists' Guild, 1517 Townsend Ave., New York, N. Y. Fine Arts Galleries. Apr. 17-May 7. *Society of Independent Artists Annual*. Open to members (membership open to all, dues \$5.00). All mediums. No jury. No prizes. Entry cards due Mar. 24. Fred Buchholz, Sec., Society of Independent

Artists, Inc., 19 Bethune St., New York, N. Y.

OAKLAND, Cal., Oakland Art Gallery. May 4-June 1. *Sculpture Annual*. Open to all sculptors. Mediums: sculpture under 200 lbs., but not miniature. Three juries system. Works due Apr. 26. William H. Clapp, Director, Oakland Art Gallery, Municipal Auditorium, Oakland, Cal.

PARKERSBURG, W. VA., Fine Arts Center. Apr. 27-May 19. *Fine Arts Center Annual*. Open to residents and former residents of W. Va., Va., Ohio & Pa. Mediums: oil & watercolor. Jury. Cash prizes. Entry cards & works due Apr. 7. Fine Arts Center, 317 Ninth St., Parkersburg, W. Va.

PITTSBURGH, PA., Carnegie Institute. Oct. 23-Dec. 14. *American Painting Exhibition*. Open to American citizens who have not shown in a Carnegie International. Medium: oil. Jury. \$3,200 in prizes. Homer Saint-Gaudens, Director, Carnegie Institute, Dept. of Fine Arts, Pittsburgh, Pa.

SAN FRANCISCO, CAL., Fine Arts School & Gallery. *Fine Arts School & Gallery Monthly Exhibitions*. Open to all artists. No jury. No prizes. All mediums. Works due 10th of each month. Edward E. M. Joff, Director, Fine Arts School & Gallery, 415 Jackson St.

SYRACUSE, N. Y., Syracuse Museum of Fine Arts. May 4-31. *New York State Exhibition*. Open to New York State artists, except those resident in New York City, Long Island, Westchester & Rockland Counties. Mediums: oil & watercolor. Jury. Purchase prizes. Entry cards due Apr. 14; works Apr. 19. Ruth I. Coye, Secretary, Exhibition Committee, 428 S. Warren St., Syracuse, N. Y.

TACOMA, WASH., Tacoma Art Association. Apr. 13-May 10. *Artists of Tacoma & Southwest Washington Annual*. Open to artists of Tacoma & Southwest Washington. Mediums: oil, watercolor, sculpture. Jury. Cash prizes. Entry cards due Apr. 2; works Apr. 4. Melvin Kohler, Director, Tacoma Art Association, College of Puget Sound, Tacoma, Wash.

TOLEDO, O., Toledo Museum of Art. May 3-31. *Toledo Federation of Art Annual*. Open to artists & craftsmen residing or formerly residing within a radius of 15 miles of Toledo. All mediums. Jury. Cash prizes. Entry cards & works due Apr. 26. J. Arthur McLean, Curator, Toledo Museum of Art, Monroe St., Toledo, O.

OPEN COMPETITIONS

ESSAY CONTEST; *The Atlantic Monthly* in association with The American Institute of Architects. Subject: "The Fine Arts in America." 2000-5000 words. Jury. 1st prize \$1,000; 2nd prize \$500. Manuscripts due April 1. The Atlantic Monthly, 8 Arlington St., Boston, Mass.

GOVERNMENT MURAL; Section of Fine Arts. Competition for \$12,000 mural for lobby of War Department Bldg., Washington. Theme suggested: Function of the War Dept. Open to all American artists. Jury: Boardman Robinson, Mitchell Siporin, Gifford Beal, Gilbert S. Underwood, and William Dewey Foster. Designs due April 1. Edward Bruce, Section of Fine Arts, 7th & D Sts., S.W., Washington, D. C.

GOVERNMENT SCULPTURES; Section of Fine Arts. Competition for two sculpture groups and one relief for War Dept. Bldg. \$24,000 for each group, \$15,000 for relief. Open to all American artists. Jury: William Zorach, Edgar Miller, Carl Milles, Gilbert Underwood, and William Foster. Models due May 1. Edward Bruce, Section of Fine Arts, 7th & D Sts., S.W., Washington, D. C.

PAINTING CONTEST; Art Students League. Cash prizes totaling \$1,000 for the best

drawings or paintings symbolizing the "Ziegfeld Girl of 1941." Open to all artists or art students in U. S. Jury. Closes Mar. 17. Judging Committee, Room 1503, 1540 Bway., New York, N. Y.

POSTER CONTEST; American Rescue Ship Mission. \$100 prize for the best poster of a ship symbolizing the rescue mission's efforts to save the Spanish refugees in French concentration camps by transporting them to friendly Latin American countries. Jury. Closes April 1. The American Rescue Ship Mission, 425 Fourth Ave., New York, N. Y.

POSTER DESIGN; McCandlish Awards for 1941. Contest for poster designs advertising the following products: Dux, Ford V-8, Heinz Tomato Ketchup and Hires Root Beer. Jury. Prizes totaling \$1,000. Entries due Apr. 15. McCandlish Lithograph Corp., Roberts Ave. & Stokely St., Philadelphia, Pa.

SOAP SCULPTURE; National Soap Sculpture Committee. Annual Competition for sculptures in white soap. Procter & Gamble prizes for advanced, senior, junior and group classes, amounting to \$2,200. Closes May 15. Entry blanks: National Soap Sculpture Committee, 80 East 11th St., New York, N. Y.

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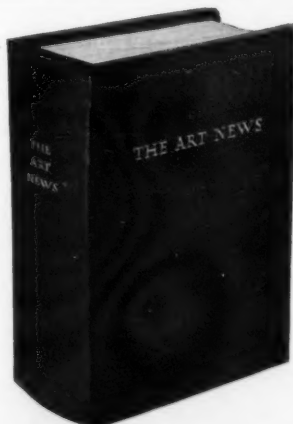
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THE EXHIBITION CALENDAR

ANDOVER, MASS., Addison Gall.: *Contemporary Amer. Sculpture; Josef Albers*, to Mar. 28.
Esther Gall.: *Wall Papers; Philipp Yost*, to Mar. 20.
APPLETON, WIS., Lawrence College: *Bruce Goff*, to Apr. 9.
BALTIMORE, MD., Municipal Art Soc.: *Katherine Pagon*, Mar. 23-Apr. 7.
Museum: *Maryland Artists Annual*, to Apr. 7. *Prints*, to Mar. 30. *Thorne Miniature Rooms*, Mar. 21-May 25.
Walters Gall.: *Sevres Porcelain*, to May 1.
BEVERLY HILLS, CAL., Francis Taylor Gall.: *Angna Enters*, from Mar. 22.
BINGHAMTON, N. Y., Museum: *Ernest Townsend*, to Mar. 31.
BLOOMINGTON, ILL., Illinois Wesleyan Univ., *Kirsch, Theissen, Faulkner*, to Mar. 31.
BOSTON, MASS., Doll & Richards: *Portraits, John Young-Hunter*, to Mar. 29.
Guild of Boston Artists: *A. Lassell Ripley*, to Mar. 22.
Inst. of Modern Art: *Public Housing in U. S.*, Mar. 20-Apr. 20.
Museum of Fine Arts: *Portraits Through 45 Centuries*, to Apr. 6.
Vose Gall.: *Karl Zerbe, Millard Sheets*, Mar. 17-Apr. 5.
BUFFALO, N. Y., Albright Art Gall.: *Alfeo Faggi, Sculpture & Drawings*, to Mar. 26.
Color in Art; Print Club Show, to Mar. 31.
CHARLOTTE, N. C., Mint Museum: *Photographs of Colonial North Carolina; Architects' Drawings*, to Apr. 1.
CHICAGO, ILL., Art Inst.: *Chicago Artists*, to Apr. 1. *Prints, Degas & Cassatt*, to Apr. 7.
CINCINNATI, O., Art Museum: *19th & 20th Century Textiles; Contemporary Amer. Lithographs; M. Cassatt & French Contemporaries*, to Mar. 30. *A New Realism*, to Apr. 6.
CLEARWATER, FLA., Art Museum: *N. C. Wyeth's Illustrations for "The Yearling"*, to Apr. 2.
CLEVELAND, O., Cleveland College: *W. C. & N. E. Grauer*, to Mar. 30.
Museum of Art: *Arts of Mexico; California Watercolor Society*, to Mar. 30. *Prints, Edmund Blampied*, to Apr. 6.
COLORADO SPRINGS, COL., Fine Arts Center: *Portraits of Local People*, to Mar. 31.
COLUMBUS, O., Gall. of Fine Arts: *Weavers of Columbus*, to Mar. 31.
COSHOCOTON, O., Johnson-Humrickhouse Museum: *Contemporary Pts.; Coshocton Photographers*, to Mar. 31. *Lenten Exhibition*, to Apr. 30.
DALLAS, TEX., Museum: *L. Curtis, F. Darge*, to Mar. 30. *Southern States Art League*, to Mar. 31.
DAYTON, O., Art Inst.: *British Exhibition; Neufeld, Watercolors & Oils*, to Mar. 31.
DENVER, COL., Art Museum: *Mexican Art; Drawings, W. H. Littlefield; Drawings & Lithographs, Fletcher Martin*, to Mar. 31.
ELMIRA, N. Y., Arnot Art Gall.: *Rationalists Annual Show*, to Mar. 30.
EVANSVILLE, IND., Soc. of Fine Arts: *High School & Mechanic Arts*, to Mar. 21. *Stamp Club*, Mar. 22-31.
FAYETTEVILLE, ARK., University Art Gall.: *Student Art Exhibit*, Mar. 25-Apr. 5.
FITCHBURG, MASS., Art Center: *Pts. from Local Collections*, to Mar. 31.
FLINT, MICH., Inst. of Arts: *Kokoschka*, to Mar. 20. *Popular Art of Mexico*, to Mar. 28.
GREEN BAY, WIS., Neville Public Museum: *Danish National Exhibit*, to Mar. 31.
GROSSE POINTE FARMS, MICH., Alger House: *First Century of Printmaking*, to Mar. 30.
HAGERSTOWN, MD., Washington County Museum: *Annual Photographic Exhibit*, to Mar. 30. *Useful Objects Under \$10*, to Apr. 2.
HARTFORD, CONN., Wadsworth Atheneum: *Connecticut Academy of Fine Arts Annual*, to Mar. 23.
HOUSTON, TEX., Museum: *Pre-Historic American Indian Sculpture*, to Apr. 6.
JACKSONVILLE, FLA., Contemporary American Pts., to Mar. 31.
JACKSONVILLE, ILL., David Strawn Gall.: *Wood Sculpture; C. H. Woodbury, Watercolors & Prints*, to Mar. 23.
KANSAS CITY, MO., Nelson Gall.: *George Gross & Candido Portinari*, to Mar. 31.
LA GRANDE, ORE., Grande Ronde Valley Art Center: *Currier & Ives Prints; Antique Show*, to Mar. 24. *Scenes from Everyday Life*, Mar. 24-31.
LAWRENCE, KS., Univ. of Kansas: *Karl Mattern*, to Mar. 31.
LOS ANGELES, CAL., County Museum: *Charles Lawler*, to Mar. 30. *Los Angeles Artists*, to May 15.
Municipal Art Commission: *California Art Club*, to Mar. 31.

Stendahl Art Gall.: *Arthur Martens; Abstractions, Albers*, to Mar. 29.
LOUISVILLE, KY., Speed Museum: *Living Americans*, to Mar. 23.
MADISON, WIS., Wisconsin Union: *Life of Christ*, to Mar. 23. *French Painters*, Mar. 17-31.
MANCHESTER, N. H., Currier Gall.: *Self-Portraiture Through The Ages*, to Mar. 22. *Maya Pts.; Prints from Hawaii; Etchings & Lithographs, Child Hassam*, to Mar. 31.
MASSILLON, O., Massillon Museum: *Cincinnati Assoc. of Professional Artists*, Mar. 17-Apr. 1.
MEMPHIS, TENN., Brooks Memorial Gall.: *Contemporary American Watercolors*, to Mar. 24. *Woodblocks, Clare Leighton*, to Mar. 30.
MIDDLETOWN, CONN., Wesleyan Univ.: *Federal Art Project*, to Mar. 31.
MILLS COLLEGE, CAL., Art Gall.: *Housing Here & Abroad*, to Mar. 21.
MILWAUKEE, WIS., Art Inst.: *Lotus Club of New York; Ecclesiastic Art; Colored Prints; Madison Artists; Pts. from "The Long Voyage Home"*, to Mar. 31.
MINNEAPOLIS, MINN., Inst. of Arts: *International Watercolor Show*, to Mar. 20. *Chinese Porcelains*, to Apr. 1.
University Gall.: *Walt Disney Show; A. A. A. Prints*, to Mar. 20. *Annual Big Ten*, to Mar. 22. *Lissim Designs for the Theater*, Mar. 20-April 15.
Walker Art Center: *City Planning & Group Housing*, to May 4. *Minnesota & the Nation*, to Mar. 30.
MONTCLAIR, N. J., Montclair Museum: *From Hoops to Hobbies; Members' Exhibit; Prints, S. Haden*, to Mar. 30.
MORGANTOWN, W. VA., Art Center: *Ceramics*, Mar. 17-Apr. 7.
NEWARK, N. J., Newark Art Club: *Mayan & Aztec Art*, to Mar. 31.
Newark Museum: *American Primitive Pts.*, to Mar. 23. *A. Walkowitz; Animal Portraits*, to Mar. 31.
New Jersey Gall.: *Newark Art Club*, Mar. 17-22. *Montclair Art Assoc.*, Mar. 24-29. *Rabin & Krueger Gall.: Moses Soyer*, to Mar. 28.
NEW HAVEN, CONN., Yale Art Gall.: *Printed Textiles; Persian Textiles; Modern Fantasies*, to Mar. 30.
NEW LONDON, CONN., Lyman Allyn Museum: *Masterpieces of Drawing*, to Mar. 29.
NEW ORLEANS, LA., Delgado Museum: *S. E. Matheus; Vivin, Monet & Redon; Etchings, M. Hobbs*, to Mar. 31.
NORRIS, TENN., Anderson County Art Center: *Photographs, Karl Arndt*, to Mar. 28.
OAKLAND, CAL., California College: *Polynesian Sculpture Exhibit*, to Mar. 22.
Oakland Art Gall.: *Annual Exhibit*, to Mar. 30.
OKLAHOMA CITY, OKLA., Oklahoma WPA Art Center: *W. H. Smith; Reba Meade; Process of Block Printing*, to Mar. 31.
OMAHA, NEB., Joslyn Memorial: *Portraits of Children; A. Dunbier; Contemporary American Prints*, to Mar. 31.
OTTUMWA, IA., Art Center: *WPA Photographers*, to Mar. 31.
OXFORD, MISS., Art Gall.: *Pedro Cervantes*, to Apr. 2.
PASADENA, CAL., Grace Nicholson Gall.: *Pasadena Soc. of Artists*, from Mar. 9.
PENSACOLA, FLA., Art Center: *Painters' Flower Show*, Mar. 17-28.
PHILADELPHIA, PA., Art Alliance: *Sculpture, Heinz Warneke*, to Mar. 23. *C. Beagary*, to Apr. 6. *Leon Kelly*, Mar. 18-Apr. 13.
Newman Gall.: *The Ten, Women Artists*, to Mar. 27.
Pennsylvania Acad. of the Fine Arts: *Members Exhibit*, to Mar. 30.
PITTSBURGH, PA., Carnegie Inst.: *Prints, Rouault*, to Mar. 31. *Picasso*, Mar. 17-Apr. 13.
PITTSFIELD, MASS., Berkshire Museum: *Sculpture lent by Clay Club, New York; Color for the Home*, to Mar. 31.
PORTLAND, ORE., Art Museum: *Paul Klee*, to Apr. 9.
PRINCETON, N. J., Princeton Univ.: *Prints & Drawings, Jacques Callot*, to Mar. 31.
PROVIDENCE, R. I., Rhode Island School of Design Museum: *Brass Through the Ages; Children's Exhibit*, to Mar. 31.
RICHMOND, VA., Virginia Museum: *Photographic Salon*, to Mar. 24. *Sculpture, C. Scaravaglione*, to Apr. 10.
SACRAMENTO, CAL., Crocker Art Gall.: *Watercolors, M. Logan; Southern Californians: Southwest Indian Pts.*, to Mar. 31. *State Library: Drawings, E. H. Suydam*, to Mar. 31.
ST. LOUIS, MO., City Art Museum: *Portinari*, to Mar. 30. *Photographic Salon*, Mar. 24-Apr. 6.
ST. PAUL, MINN., St. Paul Gall.: *Avery, Burliuk, Constant & Tamayo*, to Mar. 30.



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SAN FRANCISCO, CAL., De Young Memorial Museum: French Engravings, to Mar. 31. Lithographs, Toulouse-Lautrec from Mar. 18.

Museum of Art: Georges Rouault, to Mar. 24.

Palace of the Legion of Honor: Thorne Miniature Rooms, to Mar. 22. Gordon Blanding Collection, to Mar. 31.

SANTA FE, N. M., Museum of New Mexico: M. Cambee: France during the present War, B. Willis, to Mar. 31.

SEATTLE, WASH., Art Museum: Northwest Printmakers: Contemporary Balinese Art; M. Mapp; D. Gochmour, to Mar. 31.

SHREVEPORT, LA., State Art Gall.: Student Work of Louisiana Colleges, to Mar. 29.

SIOUX CITY, IA., Art Center: Southwest Watercolors; New England Pigs., to Mar. 15.

SPRINGFIELD, MASS., G. W. V. Smith Gall.: Advertising Art, to Mar. 25.

Museum of Fine Arts: Art in Advertising, to Mar. 23. Springfield Art League, to Mar. 30. Renaissance Armor, to Mar. 31.

SPRINGFIELD, MO., Art Museum: Ozark Artists, to Mar. 31.

STATEN ISLAND, N. Y., Inst. of Arts & Sciences: Pigs. & Sculpture from the Studio Guild, New York, to Mar. 28.

SYRACUSE, N. Y., Museum of Fine Arts: English Wood Engravers, to Mar. 23. Associated Artists of Syracuse, to Mar. 30.

TACOMA, WASH., Art. Assoc.: Pageant of Photography, to Apr. 4.

NEW YORK CITY*

A.C.A., 52 W. 8. Gropper, to Mar. 29

Allison, 32 E. 57. Bellows, to Mar. 30

American British, 44 W. 56
Theatre Designs, to Mar. 31

American Fine Arts, 215 W. 57
National Academy, to Apr. 9

American Place, 509 Madison
Dove, Mar. 22-Apr. 7

Arden, 460 Park
Howard; Sculpture, to Apr. 17

Argent, 42 W. 57
Metropolitan Scene, Mar. 17-Apr. 1

Artist-Craftsman, 64 E. 55
Mosaics, to Apr. 1

Artists, 113 W. 13. Benn, Mar. 18-31

Art Students League, 215 W. 57
Costume Designs, to Mar. 22

Associated American, 711 Fifth
"Artists Turn Models";
R. Soyer, Mar. 18-Apr. 7

A.W.A., 353 W. 57
Members' Show, to Mar. 21

Babcock, 38 E. 57
American 19th & 20th Century, to Mar. 31

Barbizon-Plaza, 101 W. 58
Eddy, Mar. 24-Apr. 27

Bignou, 32 E. 57. Renoir, to Apr. 1

Bittner, 67 W. 55
Theatre Designs, to Mar. 31

Bland, 45 E. 57
Early American, Mar. 17-Apr. 5

Bonestell, 106 E. 57
Baxte; Vicente, Mar. 24-Apr. 5

Brooklyn Museum
American Prints, to Apr. 20

International Watercolors, Mar. 28-May 11

Buchholz, 32 E. 57. Feininger, to Mar. 29

Century Ass'n, 7 W. 43
"England Outdoors," to Apr. 1

Clay Club, 6 W. 8. Sculpture, to May 1

Contemporary Arts, 38 W. 57
Baumbach, to Mar. 22

Rosenquist: Sculpture, Mar. 24-Apr. 12

C. W. Lyon, 15 E. 56
Early Americans, Mar. 26-Apr. 26

Downtown, 43 E. 51. Folk Art, to Mar. 22

Durand-Ruel, 12 E. 57
Pissarro, Mar. 24-Apr. 12

Eggleston, 161 W. 57
Group Show, to Mar. 22

Estelle Newman, 66 W. 55
Altman Prize Winners, Mar. 17-Apr. 5

Ferargli, 63 E. 57. Foshko, to Mar. 22

Fifteen Feldman, to Mar. 24

Findlay, 69 E. 57
English Landscapes, to Apr. 1

460 Park
N. Y. Soc. of Women Artists, Mar. 24-Apr. 5

French Art, 51 E. 57
Blatas, Mar. 29-Apr. 20

Gimbel Bros. Hearst Collection, to Apr. 1

Grand Central, 15 Vanderbilt
Leigh, to Mar. 22

Members' Watercolors, Mar. 18-Apr. 5

Grand Central, Hotel Gotham
De la Chevalerie, Mar. 18-31

Harlow, Keppel, 670 Fifth. Kent, to Mar. 31

Harriman, 61 E. 57. Botkin, Mar. 17-Apr. 5

Holland House, 10 Rockefeller Plaza
Dutch Colonial Heirlooms, to Mar. 31

John Levy, 1 E. 57
English & American, to Apr. 1

Julien Levy, 15 E. 57
Berman; Enos, to Mar. 24

Rattner, Mar. 24-Apr. 6

TOLEDO, O., Museum of Art: The Art of Spain, to Apr. 27.

TORONTO, CANADA, Art Gallery of Toronto: Ontario Society of Artists; Four Canadian Painters, to Mar. 31.

TULSA, OKLA., Philbrook Art Museum: Mural Designs; Early American Glass, to Mar. 30. New Mexican Watercolors, to Apr. 3.

UNIVERSITY, LA., Louisiana State Univ.: Ancestral Sources of Modern Pig., Mar. 23-Apr. 9.

UTICA, N. Y., Munson-Williams-Proctor Inst.: Utica & Central N. Y. Artists; Etchings, J. Pennell, to Mar. 25.

WASHINGTON, D. C., Arts Club: Syracuse Watercolorists; Pastels, J. Allen, to Mar. 21. Nan Watson; Drawings of Indians, Mar. 23-Apr. 11.

Phillips Memorial Gall.: The Functions of Color in Painting, to Mar. 30.

Smithsonian Inst.: Etchings, M. A. Goug, to Mar. 31.

WELLESLEY, MASS., Farnsworth Museum: Wellesley Society of Artists, Mar. 17-Apr. 1.

WEST PALM BEACH, FLA., Norton Gall.: Members Show, to Apr. 13. Landscapes & Flowers, D. E. Erb, to Mar. 29.

WILMINGTON, DEL., Delaware Art Center: Ancient Arms & Armor, to Mar. 26.

YOUNGSTOWN, O., Butler Art Inst.: Painting Techniques, to Mar. 30. J. L. Wick, Jr., Mar. 21-Apr. 6. American Watercolors, Mar. 21-Apr. 13.

Kleemann, 31 E. 57

Goya Etchings; Stevens, to Mar. 29

Knoedler, 14 E. 57

"England"; Paintings & Prints, to Apr. 5

Kraushaar, 730 Fifth. Koch, to Mar. 29

Lillienfeld, 21 E. 57

Guggenheimer, to Mar. 26

Macbeth, 11 E. 57. Opffer: Drawings;
De Martini, Mar. 18-Apr. 7

Marchais, 40 E. 51. Art of Tibet, to Apr. 12

Matisse, 41 E. 57. Miro, to Mar. 31

Mayer, 41 E. 57. F. White, Mar. 17-29

Metropolitan Museum. French Painting:
David to Toulouse-Lautrec, to Mar. 26

Midtown, 605 Madison
D. Rosenthal, to Mar. 22

W. Palmer: Drawings, Mar. 24-Apr. 12

Milch, 108 W. 57. Americans, to Apr. 1

Montross, 785 Fifth. Group Show, Mar. 17-29

Morton, 130 W. 57

Group Show, Mar. 24-Apr. 21

Museum of Modern Art
Indian Art of the U. S., to Apr. 20

Museum of N. Y. C.
"This Man's Town," to Apr. 16

Neumann, 543 Madison
B. Aronson, to Apr. 1

Newhouse, 15 E. 57. Ritter, to Mar. 31

New School, 66 W. 12. Surrealists, to Mar. 31

Nierendorf, 18 E. 57. Kandinsky, to Apr. 12

Non-Objective, 24 E. 54
Americans, to Apr. 11

N. Y. Historical, 170 Central Park W.
"N. Y. as the Artist Knew It," Mar. 18-Aug. 1

No. 10, 19 E. 56. Hogner, Mar. 17-Apr. 1

Orrefors, 5 E. 57
Milles: Sculpture, to Apr. 14

O'Toole, 24 E. 64
Brooks; Bowditch: Sculpture, to Mar. 29

Passedoit, 121 E. 57. De Creet, Mar. 17-29

Perls, 32 E. 58. Carrero, to Apr. 5

Pinacotheca, 777 Lexington. Ryan, to Mar. 31

Reed, 46 W. 57. Stickney, to Mar. 23

Dorda-Cloos, Mar. 24-Apr. 5

Rehn, 683 Fifth. Speicher, to Mar. 31

Riverside Museum, 310 Riverside
Federation of Modern Painters & Sculptors, to Mar. 23

Ritz Tower, Park at 57
"Art for China," to Mar. 26

Schneider-Gabriel, 71 E. 57
Shokler, Mar. 17-29

Schoenemann, 605 Madison
Old Masters, to Apr. 1

Stern, 9 E. 57
Barjansky: Sculpture, to Mar. 29

Roland, Mar. 16-29

St. Etienne, 46 W. 57
Indian Weavings, to Mar. 22

Studio Guild, 730 Fifth
Members Group, to Mar. 31

Uptown, 249 West End
Schein, Mar. 17-Apr. 4

Valentine, 16 E. 57
Laurent: Sculpture, Mar. 27-Apr. 17

Vendome, 23 E. 56. Lampasona, Mar. 15-29

Wakefield, 64 E. 55. Murch, to Mar. 29

Walker, 108 E. 57. Cebotar, to Mar. 31

Weyhe, 794 Lexington
French Lithographs, Mar. 17-Apr. 5

Whitney, 10 W. 8
"This Is Our City," to Apr. 13

Wildenstein, 19 E. 64
David-Weill Drawings, to Mar. 31

Willard, 32 E. 57. Feininger, to Mar. 29

*EXHIBITIONS ARE OF PAINTINGS UNLESS OTHERWISE SPECIFIED.

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This issue (containing five color-plates) is the first of a series of Special Numbers on the new National Gallery of Art. Others, to follow in June and July, will describe and illustrate with equal completeness the paintings by Flemish, Dutch, Spanish, French, British and American masters, as well as the sculpture of all schools.